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GRADE II

BOOK 3

The UNIVERSITY COURSE *of* MUSIC STUDY

A STANDARD TEXT-WORK

STUDENTS' ABRIDGED EDITION

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PREPARED BY THE EDITORIAL STAFF OF THE
National Academy of Music
INCORPORATED
Carnegie Hall · New York · N.Y.

PUBLISHED BY
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The UNIVERSITY COURSE *of* MUSIC STUDY

INTERMEDIATE DIVISION

GRADE TWO

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PREFATORY COMMENT

In this Student's Abridged Edition of *The* UNIVERSITY COURSE *of* MUSIC STUDY, Piano Series, there is contained all of the essential exercises, études, and pieces in the unabridged work, and in addition a considerable number of supplemental compositions, which can be drawn on at will to lend variety and an opportunity for choice on the part of the teacher in the treatment of the individual problems.

Four books constitute an average year's work, particularly where a student is attending school. Faster progress is possible for those of marked musical aptitude or who devote more than the average amount of time to practice, but thoroughness and a natural development are at all times to be preferred to a superficial development, however rapidly the student may seem to progress.

It is recommended that each pupil shall have a Practice Book, in which the teacher will indicate in writing the work assigned for practice and study, that which is completed, and that which is carried over or elaborated upon from lesson to lesson. It also will serve to show all unfinished work which it is planned to review at a later date. With such a record before student and teacher at each lesson, a comprehensive plan can be pursued in a systematic way.

At the end of a paragraph of text in this edition, a section number enclosed in brackets indicates the location of additional text in the unabridged work.

Under each example number there is found in brackets and in smaller type an exercise or illustration number, by which to locate the same item in the same chapter in the complete edition.

If the number in small type is an "example" number, the material has been carried over from the teachers' manual; if it reads "Sup. Tech." it is from a Technical Supplement.

Thus:

Example No. 2
[Illustration No. 4]

Example No. 2 in this chapter of this edition is Illustration No. 4 in the same chapter of the complete work.

Example No. 5
[Exercise No. 3]

Example No. 5 in this chapter of this edition is Exercise No. 3 in the same chapter of the complete work.

Example No. 8
[Example No. 3]

Example No. 8 in this chapter of this edition is Example No. 3 in the Teachers' Manual for this grade.

Example No. 10
[Sup. Tech. III–7]

Example No. 10 in this chapter of this edition is No. 7 in the Technical Supplement for the Junior Graduate Division (Grade III).

Where no such reference is found it does not indicate the insertion of new material, but the reprinting of earlier exercises for convenience of student and teacher in connection with the Cumulative Review and Elaboration of Fundamental Technic.

A reference to an example in a previous chapter of the SAME edition is as follows:

(1-vii, Ex. 6) means Grade 1, Chapter 7 and Example No. 6.

(2-xii, § 5) indicates Grade 2, Chapter 12 and section 5.

(1-2, p. 36) is a reference to page 36 in Book 2 of Grade I, of this Students' Abridged Edition.

The review of earlier work is always productive of great good, as is the employing of easy material for practice in sight playing. These are two principles most commonly neglected in connection with piano study, and which have much to do with the cultivation of musical intelligence and that degree of musical understanding which is essential to musicianship. A review of the earlier material of *The* UNIVERSITY COURSE with each pupil, will enable any teacher to standardize his instruction, and eventually if he so desires, to combine class instruction with private teaching.

The chief endeavor in the preparation of this edition has been to supply in simple and compact form a selected and graded collection of material which will serve as the basis for any method of music instruction, and which will be within the reach of every student of the piano, without exception. Every essential phase of piano playing is embraced, but in such form as will permit every teacher to exercise complete individuality of application and treatment.

CHAPTER XI

THE "COLUMBUS" OF PIANO-TECHNIC AND PLAYING

Westminster Abbey is considered the last resting place of distinguished English celebrities. Many music lovers are aware that Handel is buried there, but so great a part of his life was spent in England, and so intimate is his connection with oratorio in England, so peculiarly English in his great work, *The Messiah*, considered that we are not surprised at the honor accorded to the name of Handel. If the visitor to Westminster Abbey should walk through one of the passages in the part known as the Cloisters he may note on the floor of the walk a slab with a worn inscription which can be deciphered as showing the burial place of Muzio Clementi, a musician of Italian birth who lived in England but whose work was general, not national. The story of his life is full of interest.

Clementi was born at Rome, January 24, 1752. We all know how important the home environment is in developing musical talent. The elder Clementi was a silversmith, an occupation of an artistic character. He had some skill as an amateur and a strong interest in music. The boy's uncommon musical gifts were observed by the father and a relative by the name of Buroni was engaged to give instruction in the rudiments. A proof of Muzio's diligence as well as his talent is shown in the fact that at seven years of age he began lessons in harmony. A few years later he competed for a position as organist and won the post. These early successes led to greater application to the study of counterpoint and lessons in singing.

When Muzio was fourteen years old a mass he had written was performed in Rome and created a sensation. During the next year an English gentleman named Beckford, a member of Parliament, was in Rome. He became acquainted with the work of young Clementi and recognized his great talent. In a practical way he showed his interest by offering to assume the expense of the boy's future education in music if the father would permit his son to go to England. After much discussion this was arranged. Until 1770 Clementi lived in the house of his patron, pursuing his studies in quiet, undoubtedly working with diligence and enthusiasm not only at music but at languages and literature. Thus it came about that he was an immediate success when he appeared in London as a pianist and composer in 1770, at the age of eighteen. His equipment for musical recognition was a solid knowledge of musical science and a command of piano technic greater than that of any of his contemporaries. From 1777 to 1780 he was conductor at the Italian opera in London.

In 1781 he made an extensive concert tour in the course of which he made the acquaintance of Haydn in Vienna and also engaged, at the suggestion of the Austrian emperor, in a playing contest with Mozart. The victory was left undecided, the general impression being that Clementi was the superior in mere technic but lacked the more expressive quality of Mozart. At this time Clementi cultivated a brilliant execution and made much use of passages in double notes. In later years he worked out a more melodious and noble style of performance, striving to reproduce the singing tone.

During the twenty years between 1782 and 1802, with the exception of a concert tour to Paris in 1785, Clementi was busy in England as conductor, piano virtuoso, and teacher. Among his celebrated pupils were Meyerbeer, J. B. Cramer, John Field, and Ludwig Beyer. In 1802, with Field as a companion, Clementi went to Paris, Vienna and St. Petersburg. The playing of the master and pupil was greeted with enthusiasm, especially in the last-named city where Field, later known as the originator of the Nocturne, remained permanently and became rich. Later Clementi again went to Russia taking with him his pupils Berger and Klengel. In 1810 Clementi gave up public playing and devoted himself to business and composition.

Clementi had accumulated a considerable fortune from his professional labors. Part of this he invested in a partnership in a firm of musical instrument makers. He lost heavily when this firm went into bankruptcy in 1789. Following that he organized another company in which he was the principal stockholder. They made pianos which proved popular as the public took Clementi's name as a guarantee of good workmanship. They also published music. It is a proof of their solid financial standing that a fire loss of $200,000 crippled them for a time only. Clementi personally spent much of his own time and money in experiments to improve the piano in tone and mechanism.

He lived to be eighty years old, retaining his energy and freshness of mind to the last. His playing skill was not lost either. Shortly before his death he is said to have aroused a company of pupils and admirers to enthusiasm by his playing and especially by his improvision. A public funeral service was held at his death and he was buried in Westminster Abbey.

Clementi wrote about one hundred sonatas, including about forty ensemble pieces for piano with violin, flute, or 'cello. He has been called the "father of the sonata." In his early works the form suggested in the works of Scarlatti and developed by C. P. E. Bach approaches the later established form. A writer points out that Clementi in his youth played and imitated Scarlatti's sonatas; in his manhood he knew and played the compositions of Haydn and Mozart; in his old age (he lived more than four years after Beethoven's death) he knew the works of Beethoven.

In addition to the sonatas mentioned Clementi wrote duets, caprices, preludes, pieces in the style of various composers, fugues, toccatas, variations, valses, a technical work on piano playing, and, most important of all his works, the *Gradus ad Parnassum*.

In Greek mythology the abode of the gods was on Mount Parnassus. In the course of time it became customary to consider the mountain as the seat of learning and art. *Gradus ad Parnassum* means "the way to Parnassus," and signifies the material necessary to lead the student to the level of artistic success in playing. These studies—the original number is 100—are indispensable in the education of the pianist. Bee-

thoven, for example, gave a high place to Clementi's sonatas. The studies have much greater technic-building qualities. They vary from mechanical exercises to sonata movements, canons and fugues. The edition most in use is that edited by Carl Tausig, which contains twenty-nine of the most valuable studies. Clementi may be considered as the originator of the proper treatment of the piano. Let us not forget that Mozart wrote for the harpsichord, Clementi for the piano. As player, teacher, and composer he left a deep impression upon all piano music that has been written since his day.

CHAPTER XII

BEETHOVEN'S PUPIL

It has been given to a few only to become great masters in music, especially in the highest forms of compositions. But there are other lines in which men may show mastery. Bach, Mozart, and Beethoven showed their genius in writing music in which they aimed to express beauty and depth of feeling. To others it has been given to show their power in music avowedly intended for educational purposes, to lead the youth of the world to the greater music of the greater masters.

Bach, Mozart, and Beethoven were not primarily teachers. They were composers. It is true that each of these three had pupils, but only a few, Bach having the larger number. Another observation is that a great master in composition does not always make a good teacher, either in playing or in composition. The educational faculty, the power to lead, to inspire others to study, to enthuse them to diligence, and to lead them to solid acquirement of skill and knowledge, is somewhat rare.

Therefore one may say that a musician who becomes famous as a maker of pianists has won the title of master. It is one of the claims of Carl Czerny to fame in music that he not only trained many great pupils but that his educational works have become the accepted material for students during the past one hundred years.

Toward the close of the eighteenth century and for years after that Vienna was one of the art centers of Europe. It was the seat of a court that had given liberal patronage to music. Haydn lived there from his boyhood on; Mozart made his home there in the best years of his life; Beethoven went there as a youth and remained to the end of his days; Gluck laid the foundations of his reforms in opera there; Schubert was born there and made it his home until the time of his death. When Carl Czerny was born, February 20, 1791, Mozart, who died young, was still alive; Haydn lived eighteen years longer, and Beethoven thirty-six. Schubert was born six years later. The aristocracy supported music, the common people loved it.

Thus it was in a favorable environment that young Carl Czerny was born and in which he grew up. His father was a cultivated musician and taught his boy with care and devotion. It goes without saying that the little fellow worked hard. Parents were stern in discipline in those days; so we conclude that Carl practised steadily and faithfully and, moreover, that his heart was in his work. The value of this careful teaching and diligent practice is shown in the statement that when he was ten years old Carl could play by heart the principal compositions of the best masters.

As has been said the elder Czerny was a good musician and music was a feature in the home life. A frequent guest was a violinist named Krumpholz, who was a passionate admirer of Beethoven. So it came about that Krumpholz took his little friend to see the master and to play for him. So strong was the impression made upon Beethoven that he agreed to take Carl as a pupil.

For three years (1800–1803) Czerny was under the care of Beethoven, who took an interest in his pupil which became quite paternal. We can understand the influence this relationship must have exerted on the boy. Beethoven was a man of strong will and powerful personality. He was a great player but he excelled even more in depth and power of expression. It is a sort of index, perhaps, to Czerny's intellectual and artistic make-up that he seems to have remained the technician. His creative power never showed itself in expressive, dramatic music. Beethoven's compositions were studied with the composer and mastered, enabling Czerny in later life to pass on to his pupils the interpretative ideas of the composer.

An eminent musician who influenced Czerny was Hummel, who had been a pupil of Mozart and later of Clementi. Hummel's playing made a great impression on Czerny and led the latter to a close study of the method of teaching used by Clementi. We note from these items how strongly he was attracted to educational work in music and the best materials to use in instruction.

Czerny played in public only as a child. In 1804 the elder Czerny planned to take his son on a concert tour. Beethoven wrote a flattering letter of testimonial for his young pupil and everything was ready. But Europe was unsettled owing to the various campaigns of Napoleon, so the tour was given up.

He was still a mere lad when he began to teach and to give himself up seriously to composition. He would accept as pupils only those who showed special talent. The most famous of these was Liszt, of whom Czerny said, "It is evident at once that Nature intended him for a pianist." Ninette von Belleville, afterward the wife of Oury, the violinist, began to work with Czerny when she was eight years old. Other famous pianists who had the instruction of Czerny were Döhler, Thalberg, and Jaell. Between the years 1816 and 1823 it was his custom to have recitals at his house in the course of which his best pupils were introduced to the musical circles of Vienna. Beethoven was a frequent visitor on these occasions. Czerny had many pupils and was paid what was then considered a large fee (five florins) per lesson. He was never married, lived modestly, and accumulated a large fortune. He died in 1857.

Czerny's first published composition, a set of variations, appeared in 1805. It was not for a number of years later in 1818, that his Op. 2, a piece of four hands, was published. But from that time on he was in so much demand that he could not keep up with orders from publishers. It is reported that he did most

of his work in original compositions and arranging in the evening after he had given ten and twelve lessons during the day (probably not the modern half-hour period).

His printed works consist of nearly one thousand single pieces and sets, some of the latter containing fifty separate numbers; the aggregate therefore very large. This great number of pieces, most of them written in response to requests from publishers, naturally includes a large amount of music which did not remain in use.

The works upon which his reputation rests today are those with the opus numbers 299, 300, 335, 337, 355, 399, 400, 740. These are directly or indirectly the basis of nearly all technical instruction in piano playing to-day.

CHAPTER XIII

TWO MASTER OPERA COMPOSERS

Coincidence may be an explanation of the fact that the lives of two opera composers of the first half of the nineteenth century were closely parallel in the matter of birth and death and that they competed with each other for the favor of the European public. The parallel ends there for they differed in race, in training, in style, and in their work, the one representing the Italian opera idea, the other giving his best work in the French style. Yet their works dominated opera in Europe for many years and still have a place in the repertoire. These two masters were Meyerbeer and Rossini.

Jakob Liebmann Beer was born at Berlin, Sept. 5, 1791. His father, a member of the Jewish race, was a wealthy banker. His mother was a woman of fine intellectual gifts and general culture. The children of this couple showed exceptional natural endowment. Jakob was the only one with remarkable musical gifts. Each of his two brothers won distinction in other lines, one as an astronomer, the other as a poet. Jakob received a considerable legacy from a rich uncle on condition that he add the name Meyer to his surname; hence the name Meyerbeer. In later years the German Jakob was changed into the equivalent Italian Giacomo.

His talent was shown early in childhood. His first teacher was named Lauska, a pupil of Clementi. The latter, during a visit to Berlin, gave the young Giacomo some lessons. At seven the boy played in public, and at nine was counted among the best pianists in the city. His first teacher in theory was Zelter, afterward Mendelssohn's teacher. But Zelter was too strict to suit his young pupil and arrangements were made with Weber, director of the Berlin Opera, who had studied with the Abbé Vogler. A fugue written by Giacomo was sent to Vogler for criticism. After a long delay the composition was returned with sharp comment and a full explanation of the fugue. Meyerbeer set to work writing another which was duly sent to Vogler. The reply was prompt and in the shape of an invitation to come to Darmstadt and study with him. Among his fellow pupils was Weber, the opera composer. The two became close friends. Meyerbeer was a diligent and untiring student. In 1813 he went to Vienna to look after an opera of his which was to be performed there and heard Hummel in a concert. So much impressed was he by Hummel's playing, especially the grace, fine finish, and the legato, that he went into retirement for several months to improve his own style. Moscheles, a competent judge, said that Meyerbeer could have been a great virtuoso had he chosen that career.

But Meyerbeer's ambitions was to be a composer. He went to Italy in 1815 to learn how to write for the voice. Rossini's operas were in favor at that time so Meyerbeer set to work in the same style with considerable success. This, however, was not to be his permanent and final style. An invitation was sent to him to attend a performance of one of his operas in Paris in 1826. Contact with French opera made a deep impression upon him and again he changed his style, spending the years until 1831 in deep study. In this new style, according to a historian, "he united to the flowing melody of the Italians and the solid harmony of the Germans the pathetic declamation and the varied, piquant rhythm of the French." To this he gave his own feeling for rich, gorgeous orchestration.

The first of the operas upon which Meyerbeer's fame rests was *Robert le Diable* (1831). This was a remarkable success and is a work still kept in the opera repertoire in Europe and the United States. The next was *The Huguenots* (1836), superior to the first in real musical merit and dramatic power. Thirteen years later, in 1849, *Le Prophête* appeared. Meyerbeer was not the founder of a new school; he was a strongly individual composer. He worked hard and was much given to correction and change in his manuscripts up to the final performance.

Meyerbeer made his home mainly in Paris, but for some time was in Berlin as general music director. Here he introduced Jenny Lind to the Berlin public. He died at Paris, May 2, 1864.

Gioacchino Rossini was born at Pesaro, Italy (for which reason he was called the "Swan of Pesaro"), Feb. 29, 1792. His father was town trumpeter and inspector of slaughter houses; his mother was a baker's daughter and a singer. The elder Rossini engaged in the political agitation which swept through Italy and other countries of Europe in the wake of the French Revolution and was sent to jail. His wife then took herself and her little boy to Bologna and managed to earn a living by singing in theaters. When the trumpeter was released he joined the company with which his wife was connected and in order to go on tours placed the boy in the care of a pork butcher. Naturally Gioacchino's advantages in the way of education were meager, being limited to reading, writing, and arithmetic. His first piano teacher was incompetent. A second proved thoroughly efficient with the result that in a short time the boy was able to read and accompany, and to sing well enough to be given a paid position in a church choir. This was when he was ten years old. At thirteen he sang in a theater, played second horn to his father's first, and was able to accompany singers.

When his voice broke he turned seriously to study and entered the Conservatory at Bologna. Here he studied counterpoint and took lessons in playing the 'cello. His progress with the instrument was rapid, for he soon began to play quartets by Haydn and Mozart. In counterpoint he had trouble for the reason that he

had little interest in the strict rules. When his teacher told him that he could not write for the Church without closer application to his studies he asked if he knew enough to write operas. On receiving an affirmative reply he gave up counterpoint for opera composition, supporting himself meanwhile by accompanying, teaching, and chamber music playing.

His first work was an *opera buffa* produced in 1810. This was the beginning of his career as an opera composer. His first important work was *Tancredi*, in 1813, the first step in the changes which Rossini was to make in Italian opera. In the ensuing years he brought out other operas with departures from the conventional style, such as writing out the florid passages and embellishments of an air formerly left to the fancy of the singers. *The Barber of Seville* was produced in 1816. For this he received $400, which amount he seemed to think good pay for a month's work. For a later work he received $1200, a price which was increased for still later operas to $3000. At the height of his reputation he was able to command various royalties and fees for performing rights whereby he accumulated a considerable fortune.

After the writing of *The Barber of Seville* Rossini's fame passed beyond the Italian border. In 1822 he visited Vienna and met Beethoven there. The next year's record included a visit to England where he had a financial success. From London he went to Paris, accepted an engagement as director at a theater, and later a government appointment. For some years he divided his time between Italy and Paris, but in 1856 returned to the latter city and made his home there until his death, Nov. 13, 1868.

Owing to pique and disappointment over the great success of Meyerbeer's operas Rossini came to the determination not to write any more works in that form. The *Stabat Mater*, an oratorio, was the one great work of this period. In addition to the operas previously mentioned his reputation rests upon *La Gazza Ladra*, *William Tell*, and *Semiramis*.

XI

SIXTHS AND THIRDS.

§ 1. The interval of a Sixth is the first extension of the hand beyond the primary or five-finger position. Small hands often find it necessary to play successions of these intervals with the fingering 1–5 for the right hand and 5–1 for the left. A more satisfactory fingering is an alternating of 1–5 and 1–4, as this gives a variety of touch and tone which is impossible from a repetition by the same fingers, no matter how expert one may be in the manipulation of the wrist. This can be practised in the FLUTE DUET by *Gurlitt.*

For hands capable of increased span the fingerings 1–3 and 2–5 are useful and often essential. A group of three consecutive Sixths on neighboring degrees of the scale is frequently fingered 1–3, 1–4, 2–5 for the right hand ascending; 5–2, 4–1, 3–1 for the left hand ascending.

More variety is possible in fingering Thirds, on account of the narrower span. The normal formula is 1–3, 2–4, 5–3 for the right hand, and 5–3, 4–2, 3–1 for the left hand, but other fingerings for consecutive Thirds are used, depending on the relationship of black and white keys and the advisability of keeping the thumb off the black keys; such as: 1–2, 1–3, 2–4; 1–3, 2–4, 1–5; 2–4, 1–5, 1–3 for the right hand, and the reverse in the left hand.

A technical point of value in practising Thirds and Sixths is to play them in *broken* form instead of together, beginning alternately with the lower and the upper tone of the interval. Afterwards practise them repeating one tone and holding the other.

A String Trio, *Frederic*

§ 2. In rhythmic groupings with repetitions such as occur in this piece (1) (3), the first group may well be played with the fifth and first fingers, and the second group with the fourth and first. This method will afford variety between the groups, and at the same time is easier to perform. If the hand is small, there is no alternative; the fifth and first fingers must be used continually, and in that case the wrist will need to be more supple.

Where the Sixths progress by degrees, without repetition (20) (29), preference should certainly be given to the fingering which alternates the fifth and fourth fingers. In this manner a much more scale-like connection may be produced.

Aria from "Don Giovanni", *Mozart*

§ 3. This is a celebrated aria from one of the greatest of the Mozart operas, transcribed as a piano solo for small hands. As you become more interested in discovering harmonic resources you may tire of such melodies as this, and may look upon them as "old fashioned." At one period of his life Gounod felt this way, but in his old age he acknowledged Mozart as one of the greatest

FLUTE DUET

[Exercise No. 2]

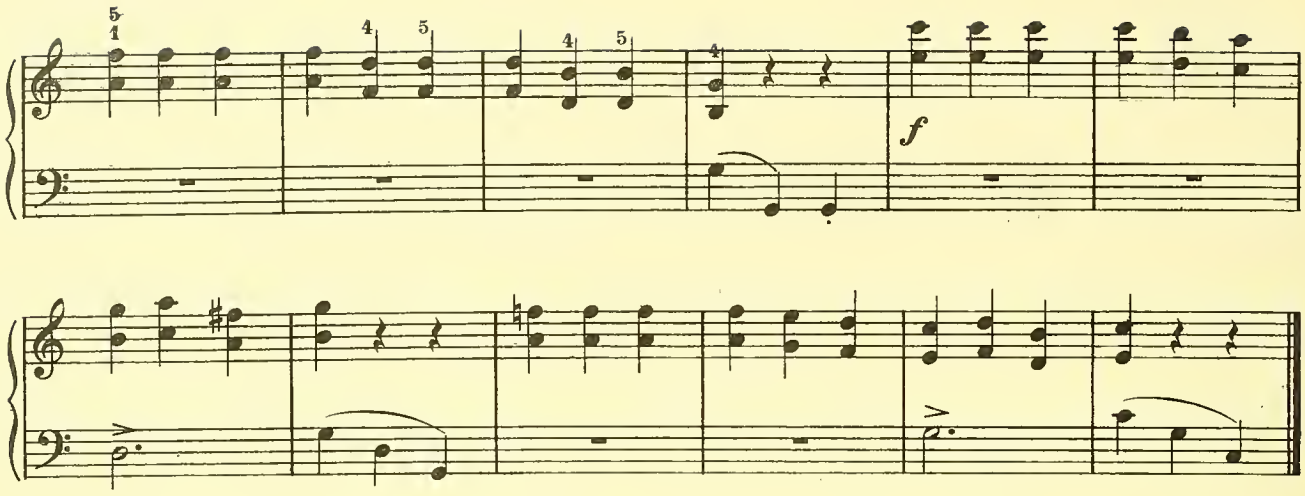
GURLITT

Op. 82, No. 62

Moderato

mf

p

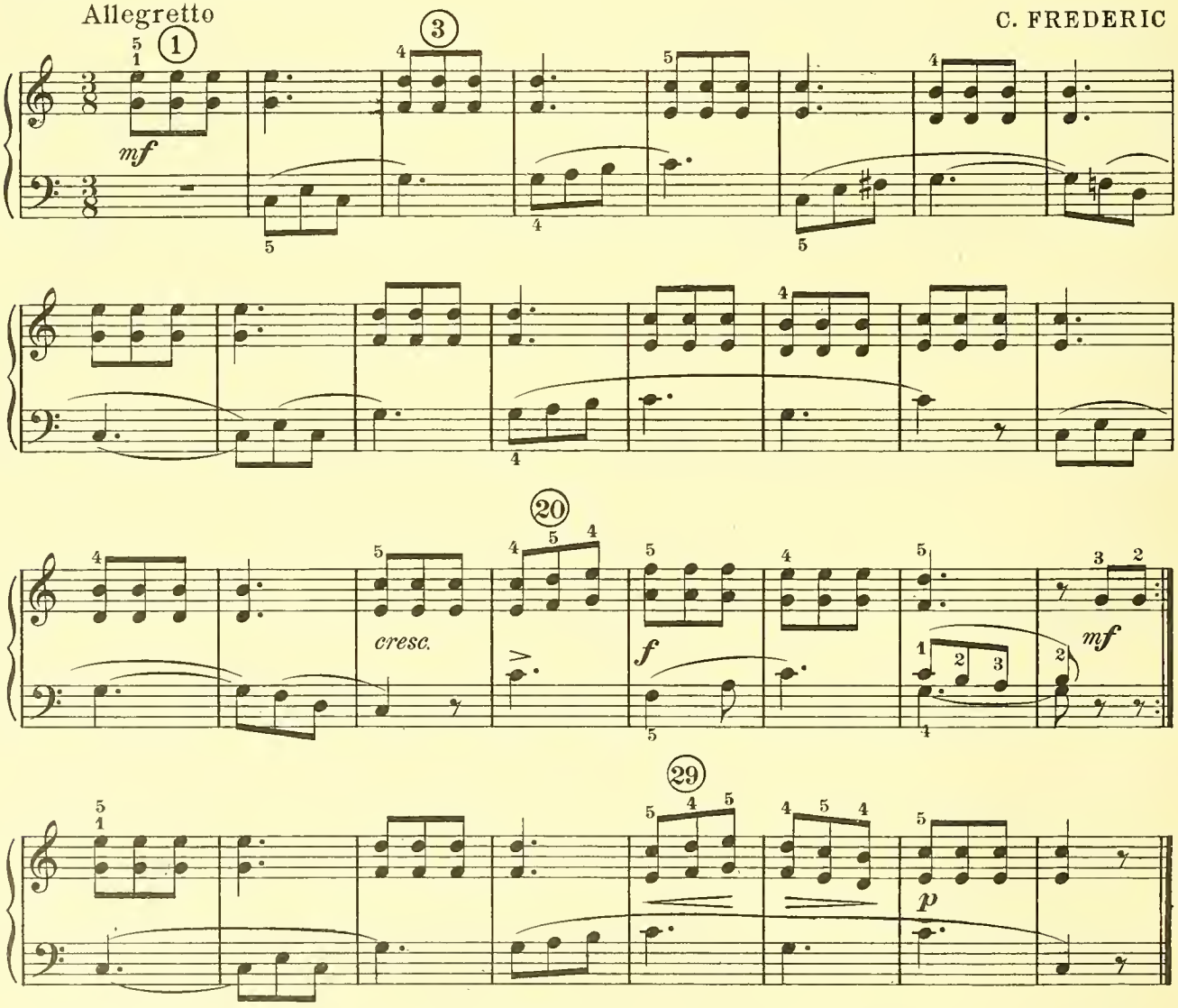


EXERCISE I

A STRING TRIO

Allegretto

C. FREDERIC



STUDY

F major

BERENS

Tempo di marcia

For finger passages and wrist action.

Exercise No. 1
[Exercise No. 3]

Prelude to the Mozart *Aria*

Andante

p

VALSE HEUREUSE

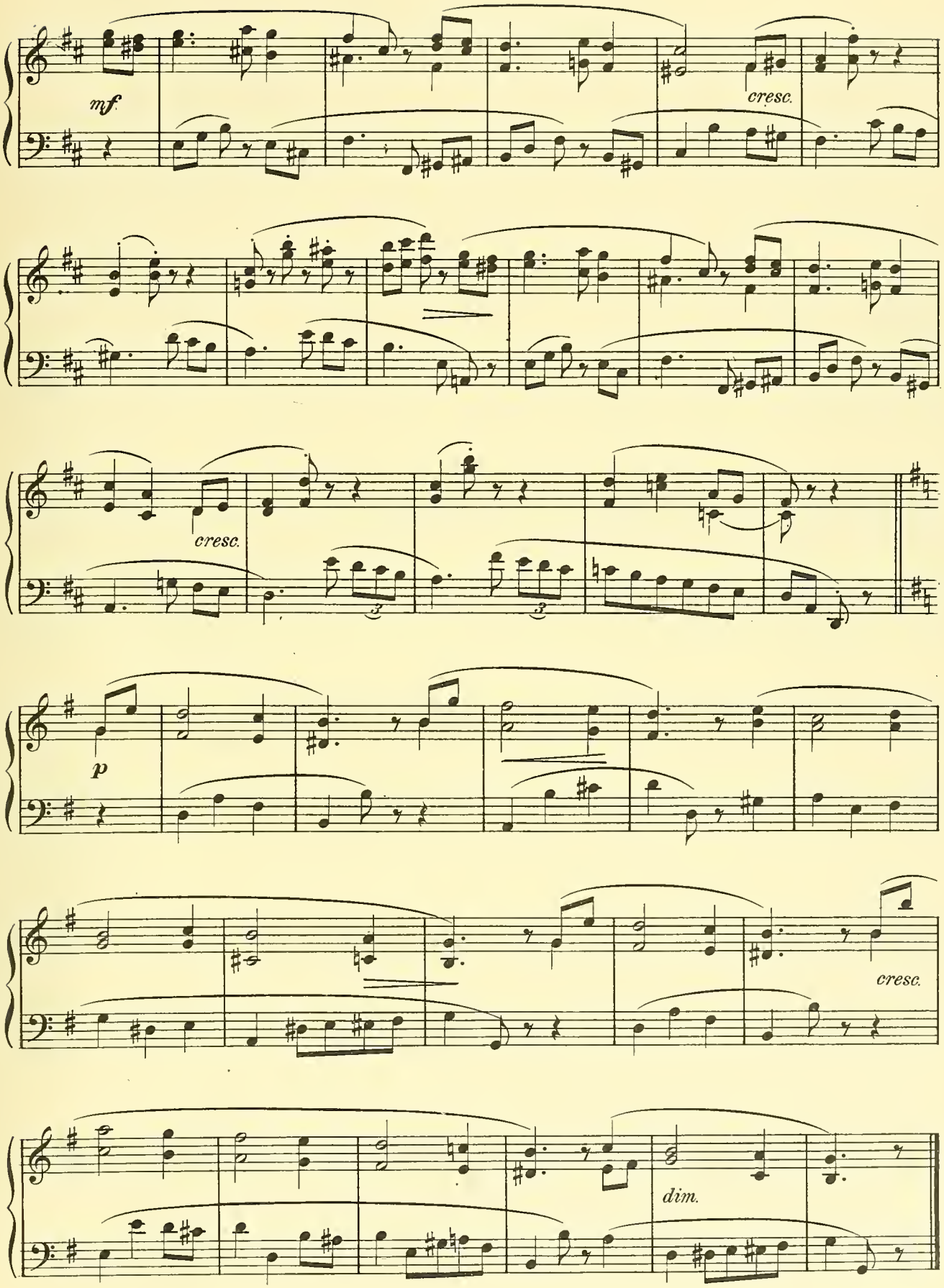
E. MACQUIN

Tempo di Valse lento

p

cresc.

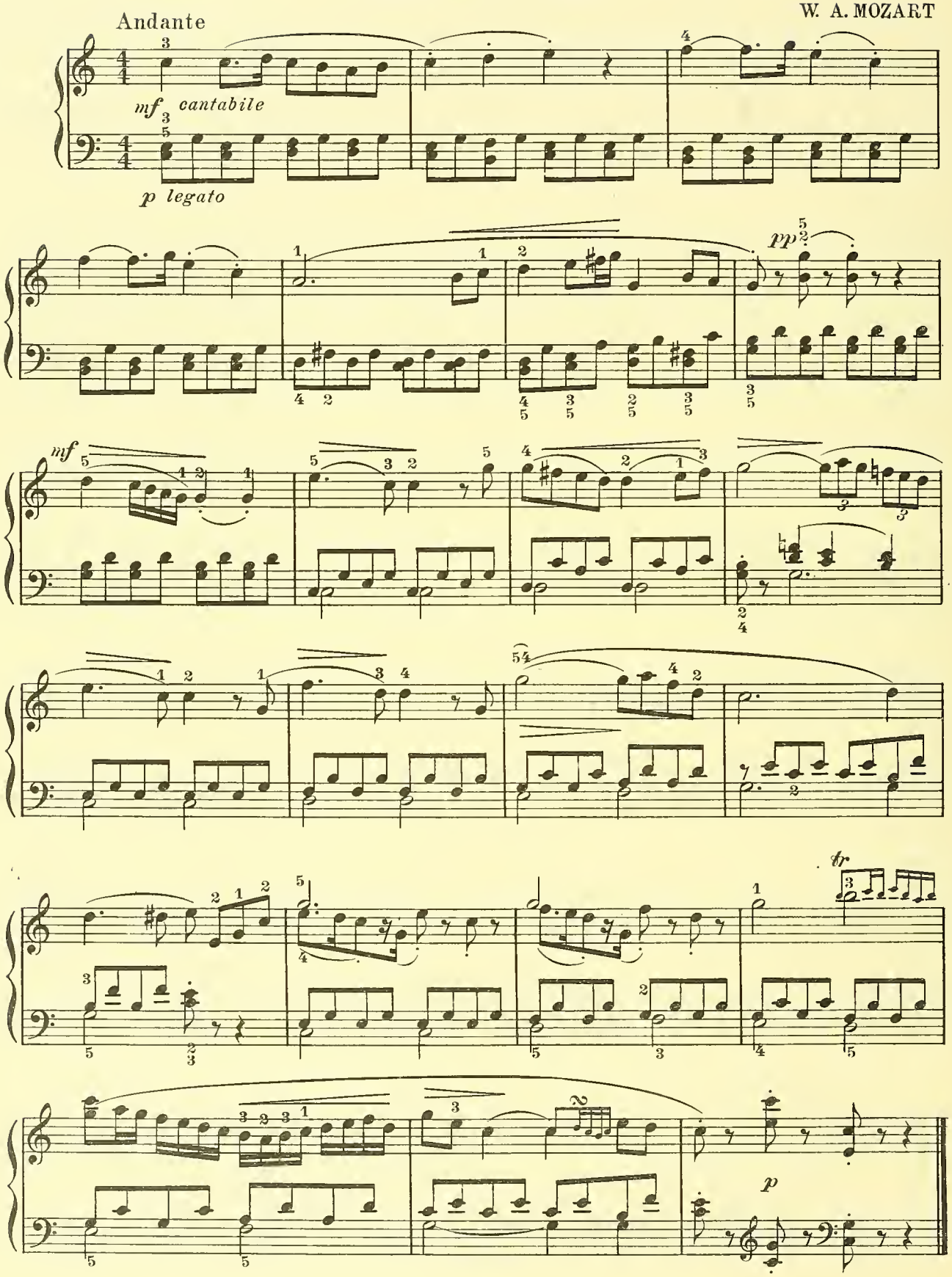
dim.


mf.
cresc.
cresc.
p
cresc.
dim.

ARIA

From "DON GIOVANNI"

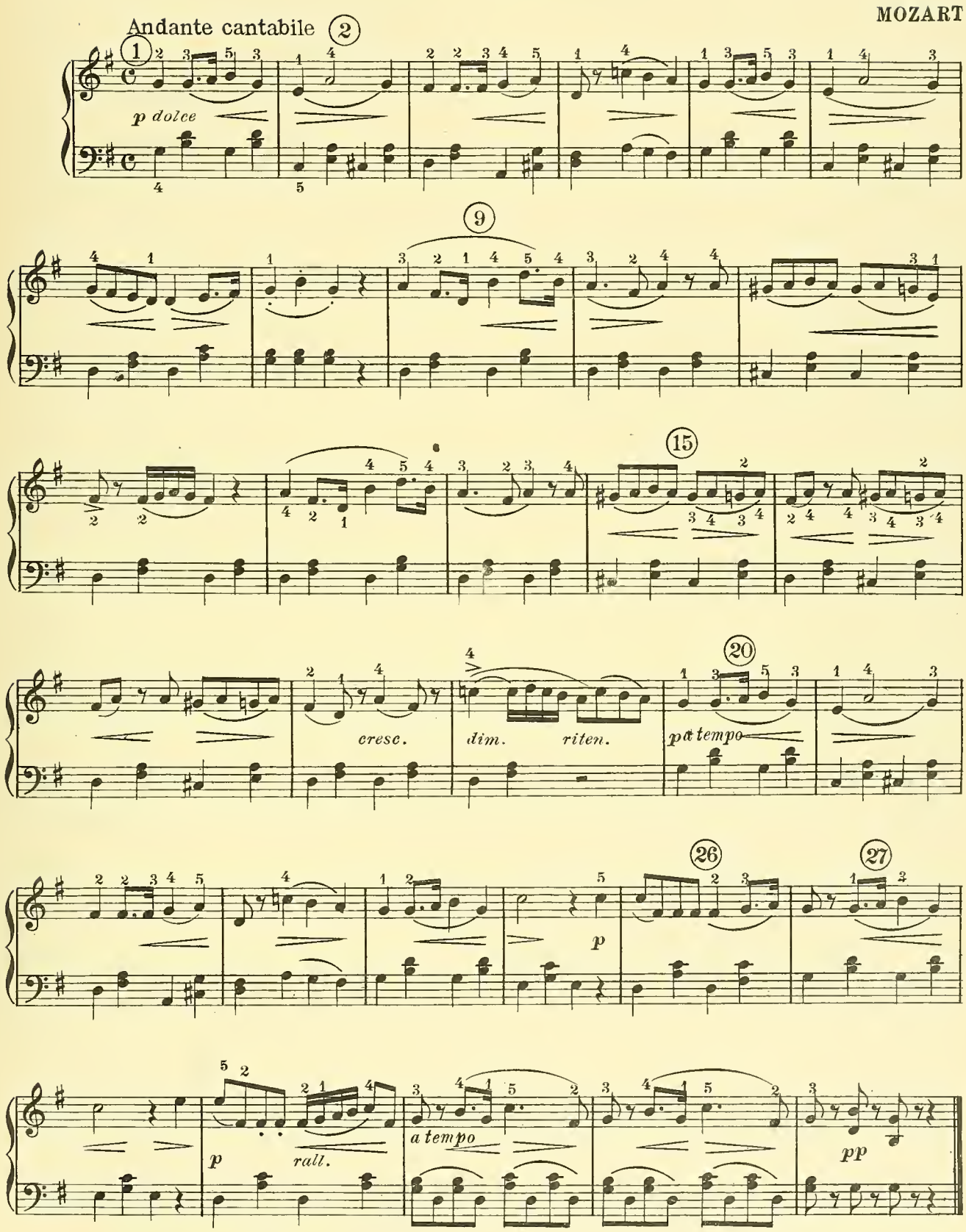
W. A. MOZART



LA CI DAREM LA MANO

(Duet from "Don Giovanni")

MOZART



masters of all time. The perfection of style in melodic development and elaboration which Mozart achieved gives to his music an elegance and a flawlessness which only a cultivated musician is fully able to appreciate. Play the melody with the greatest care to bring out of it all that it contains of subtlety and refinement. Subdue the accompaniment to a point where it supplies only a delicate background. Occasional tones in the right-hand part belong only to the accompaniment; subdue them also. Exercise No. 1 is a preparation for the study of the Aria, and contains most of its technical difficulties. It may also be used as a prelude to the melody itself. [§ 6]

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

Special Technic: Practise the scale in Double Sixths with Doublets, as in Example No. 1, extended through two octaves, with both hands, the right hand an octave higher than as written, the metronome speed gradually increasing from 76 to 152 to a *quarter* note.

Arpeggios: Practise the Dominant Seventh *arpeggio* of the Key of *C*, as in Example No. 7. Also practise No. I of the two special *arpeggio* rhythms applied to the *C major* triad in Root position, in Example No. 6, the metronome speed gradually increasing from 88 to 200 to a *sixteenth* note. Then apply the same rhythmic model to the remaining three model triad *arpeggios*, in the Keys of *B*, *A* and *F♯ major*, in Root position.

Chords: Practise the three positions of the *C major* triad, consisting of Root position, First Inversion, Second Inversion, as in Example No. 4, gradually increasing the metronome speed from 60 to 100 to a *quarter* note. Also adapt the same model to the *C minor* triad.

Scales: Practise the model scale of *E major*, in five-octave length, with a Triplet on the fourth count, as in Example No. 11. Also with the Triplet successively on the other three counts, as shown in the group of four rhythms in Example No. 10.

Review: Practise the "leaners" against *major* Thirds as in the model in Example No. 8; then transpose the model into all twelve Keys as indicated. Also practise the Three-Note Sequences with middle accents, as in Example No. 12, and with final accents as in Example No. 13, extended through three octaves, with gradually increasing velocity. These are the fifth and sixth of the Poetic Meters (1-1, p. 44), "performer" and "ascertain." Play also with 4 3 2 : 3 2 1 : 4 3 1.

Second Assignment

Special Technic: Play the scale in Double Sixths, with Triplets, as in Example No. 2, extended through two octaves, with both hands, the right hand an octave higher than as written, the metronome speed gradually increasing from 76 to 100 to a *quarter* note. Practise the "leaners" against the twelve *minor* Sixths, both hands together, as in the model contained in Example No. 9. Apply the model to each of the twelve Keys as indicated.

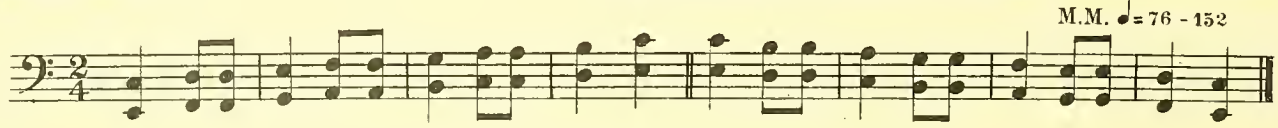
Arpeggios: Practise the Dominant Seventh *arpeggio* in the Key of *G* as in Example No. 7. Practise No. II of the two special *arpeggio* rhythms applied to the *C major* triad in Example No. 6, the metronome speed gradually increased from 88 to 200 to a *sixteenth* note. Then apply the same rhythmic model to the remaining three model *major* triad *arpeggios*, in the Keys of *B*, *A* and *F♯*, in Root position.

Chords: Apply to the complete table of *major* and *minor* triads and Inversions, in Example No. 3, the chord model in Example No. 4, consisting of the triad Inversions played both hands together, the right hand an octave higher than as written. Increase the metronome speed gradually from 60 to 100 to a *quarter* note.

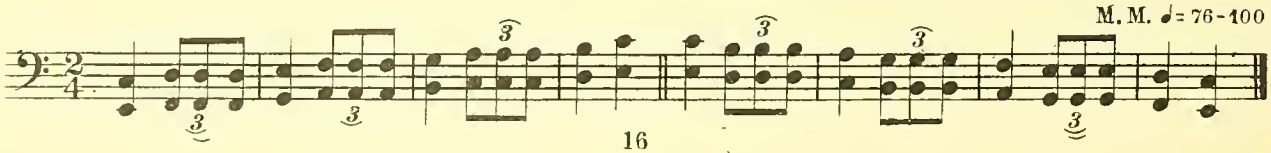
Scales: Apply to the five-octave scale model, Example No. 11, the four rhythms in Example No. 10, and transpose to the Keys of *C*, *G*, *B* and *A major*.

Review: Practise the scale in *broken* Diatonic Thirds, for adjacent fingers, in two speeds, as in Example No. 14. Practise with each pair of adjacent fingers: 5 4 : 4 3 : 3 2 : 2 1. Play each hand separately. With increasing velocity this exercise may be extended through three octaves.

Example No. 1 **The Scale in Double Sixths, with Doublets**



Example No. 2 **The Scale in Double Sixths, with Triplets**

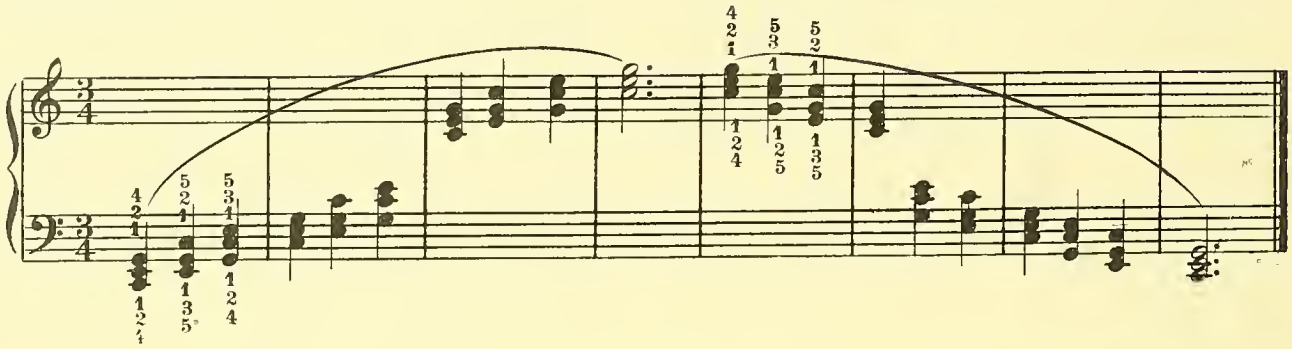


MAJOR AND MINOR TRIADS AND INVERSIONS

Example No. 3

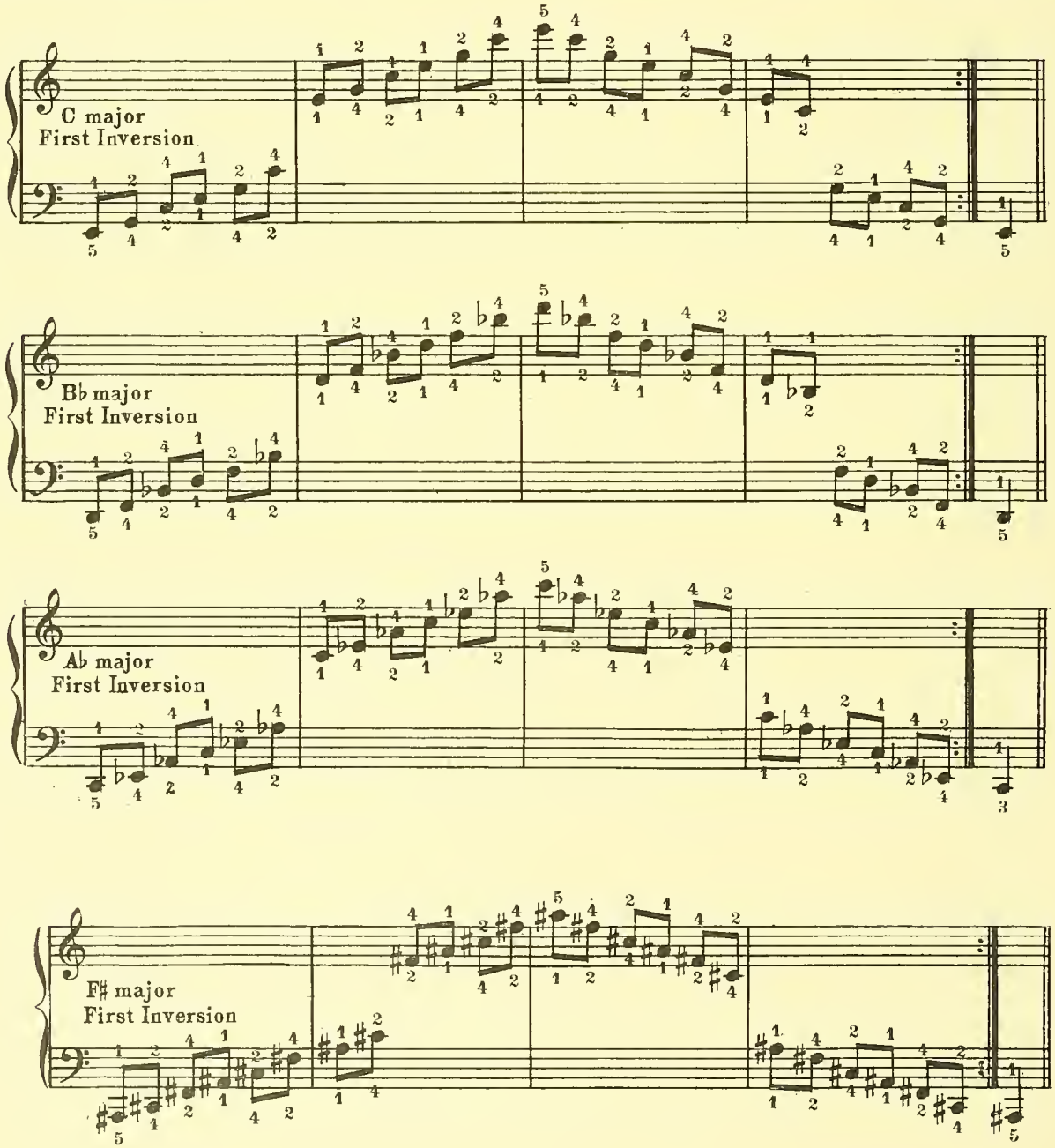
		Root Position			First Inversion			Second Inversion		
		R.H. 1	3	5	1	2	5	1	3	5
		L.H. 5	3	1	5	3	1	5	2	1
C Major	1	C	E	G	E	G	C	G	C	E
C Minor		C	E♭	G	E♭	G	C	G	C	E♭
G Major	2	G	B	D	B	D	G	D	G	B
G Minor		G	B♭	D	B♭	D	G	D	G	B♭
D Major	3	D	F♯	A	F♯	A	D	A	D	F♯
D Minor		D	F	A	F	A	D	A	D	F
A Major	4	A	C♯	E	C♯	E	A	E	A	C♯
A Minor		A	C	E	C	E	A	E	A	C
E Major	5	E	G♯	B	G♯	B	E	B	E	G♯
E Minor		E	G	B	G	B	E	B	E	G
B Major	6	B	D♯	F♯	D♯	F♯	B	F♯	B	D♯
B Minor		B	D	F♯	D	F♯	B	F♯	B	D
F♯ Major	7	F♯	A♯	C♯	A♯	C♯	F♯	C♯	F♯	A♯
F♯ Minor		F♯	A	C♯	A	C♯	F	C♯	F♯	A
C♯ Major	8	C♯	E♯	G♯	E♯	G♯	C♯	G♯	C♯	E♯
C♯ Minor		C♯	E	G♯	E	G♯	C♯	G♯	C♯	E
A♭ Major	9	A♭	C	E♭	C	E♭	A♭	E♭	A♭	C
G♯ Minor		G♯	B	D♯	B	D♯	G♯	D♯	G♯	B
E♭ Major	10	E♭	G	B♭	G	B♭	E♭	B♭	E♭	G
E♭ Minor		E♭	G♭	B♭	G♭	B♭	E♭	B♭	E♭	G♭
B♭ Major	11	B♭	D	F	D	F	B♭	F	B♭	D
B♭ Minor		B♭	D♭	F	D♭	F	B♭	F	B♭	D♭
F Major	12	F	A	C	A	C	F	C	F	A
F Minor		F	A♭	C	A♭	C	F	C	F	A♭

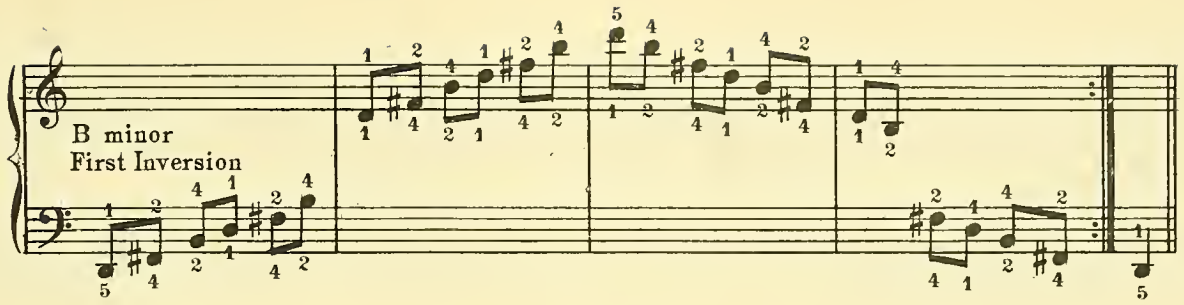
Example No. 4 **Model for the Triad and its Inversions, in Solid Chords**

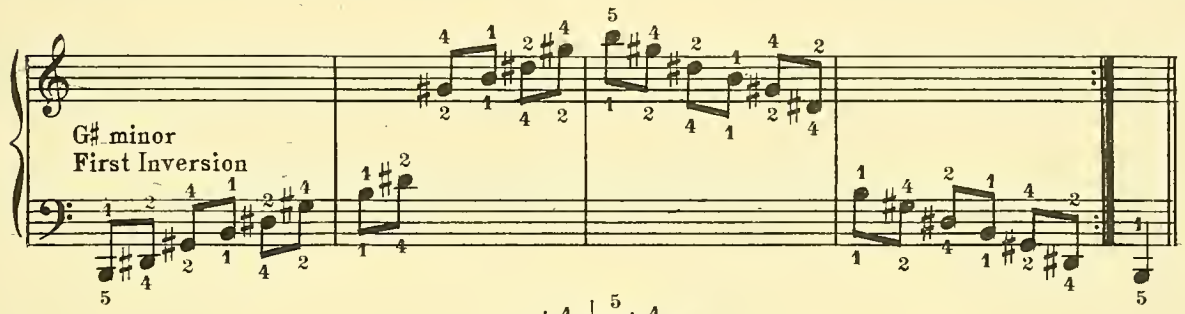


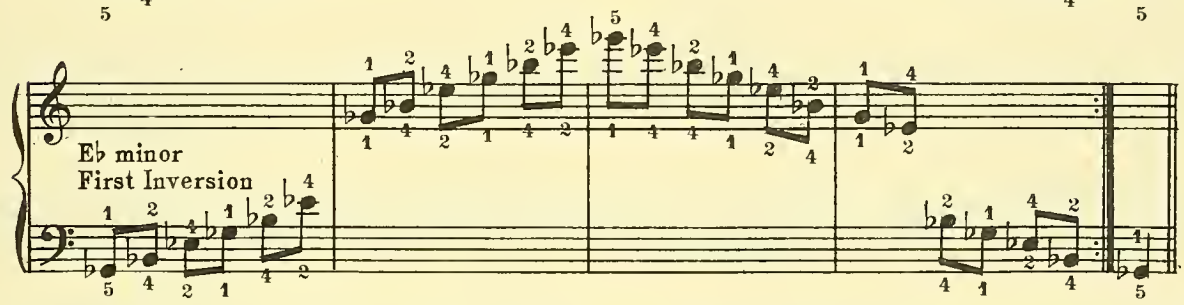
Example No. 5 **The Seven Model Triad *arpeggios*, in the First Inversion**

[Sup. Tech. II, Nos. 27 to 33]

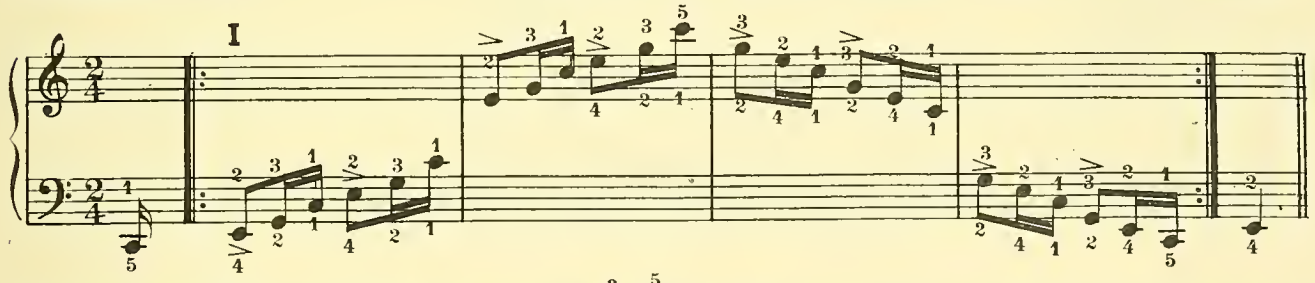


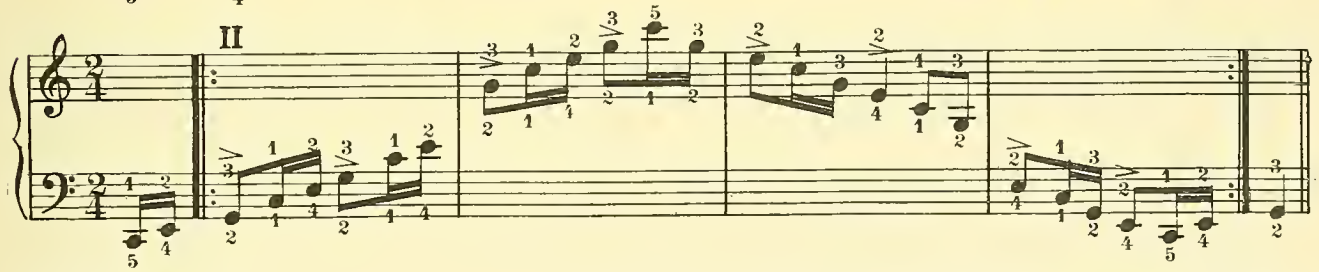




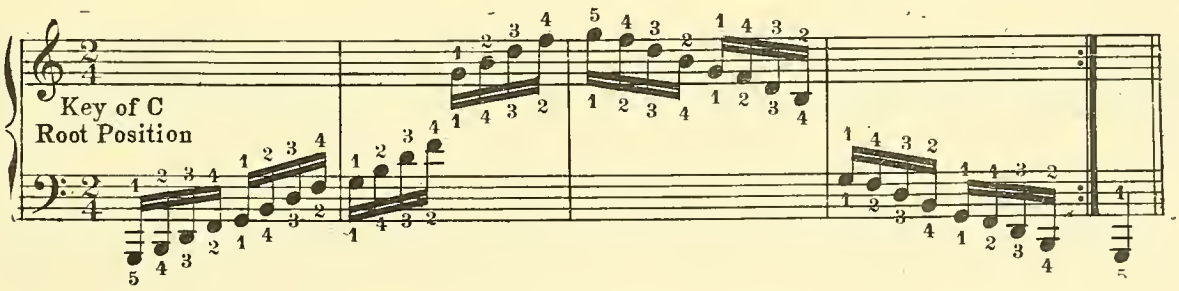


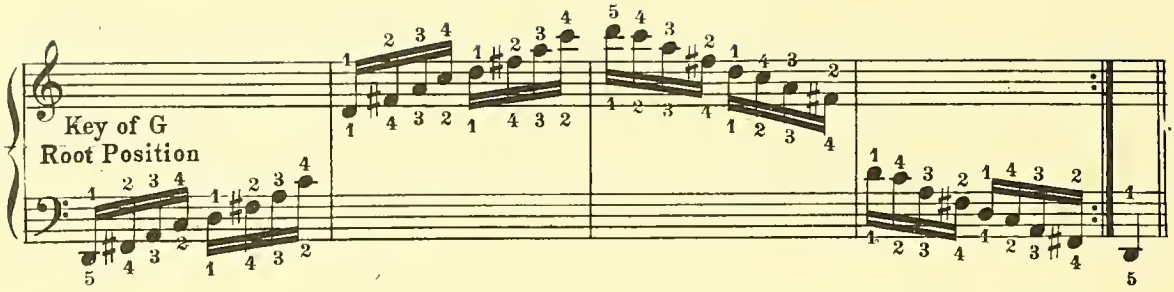
Example No. 6 **Special Rhythms, to apply to the Triad *arpeggios***



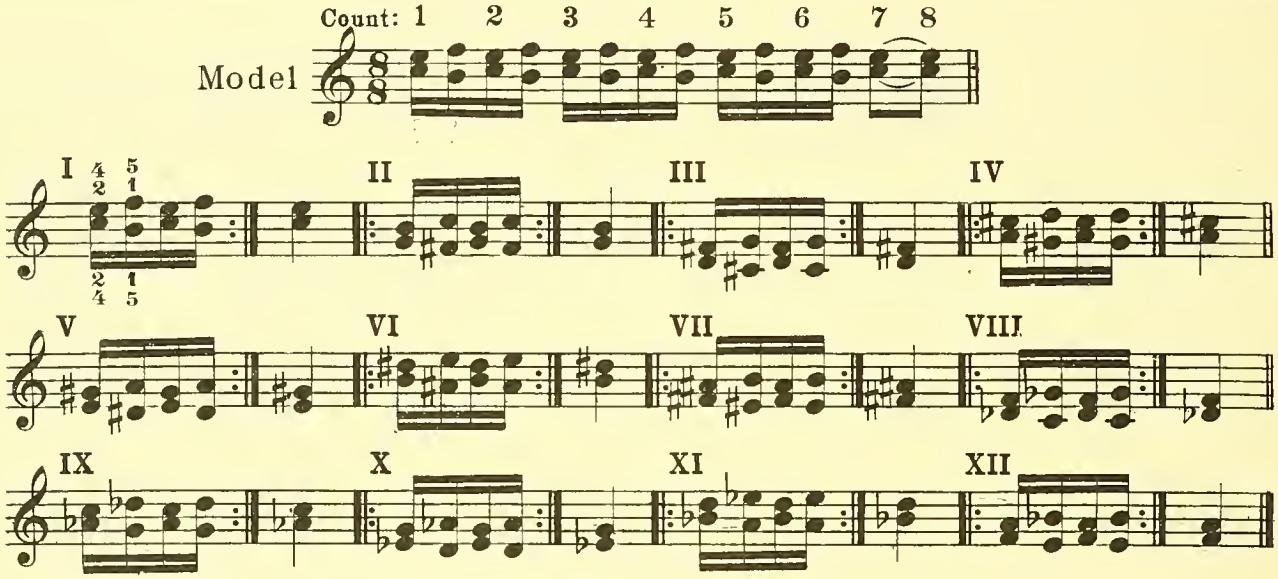


Example No. 7 **Dominant Seventh *arpeggios:* Keys of *C* and *G***

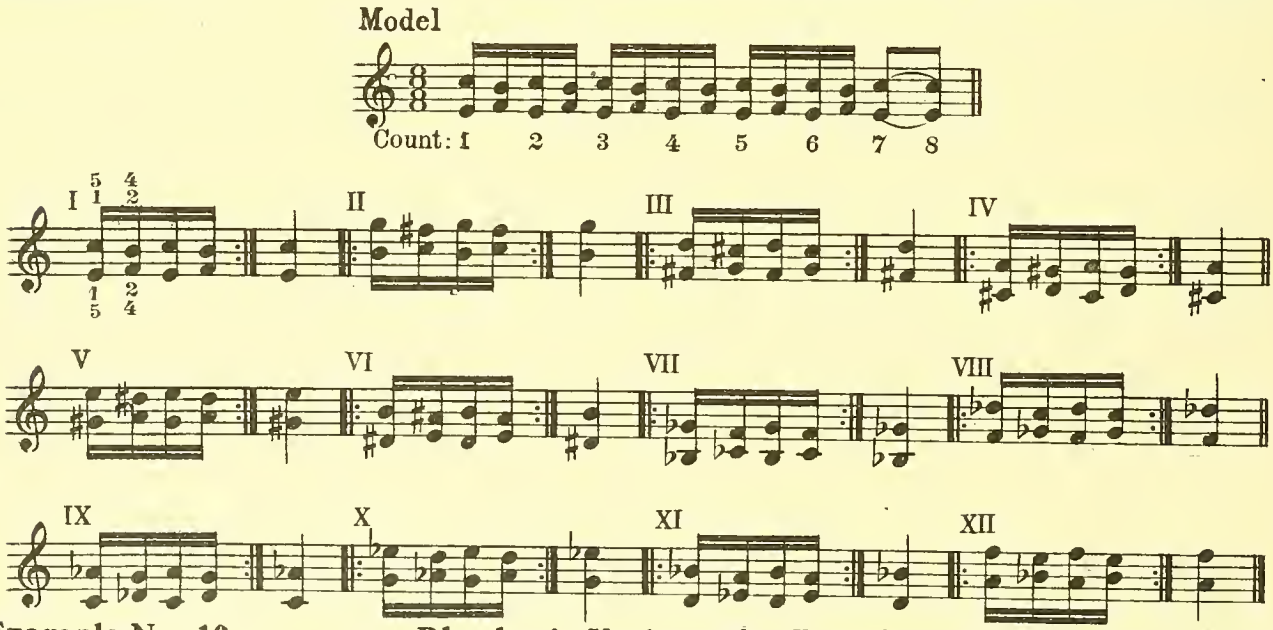




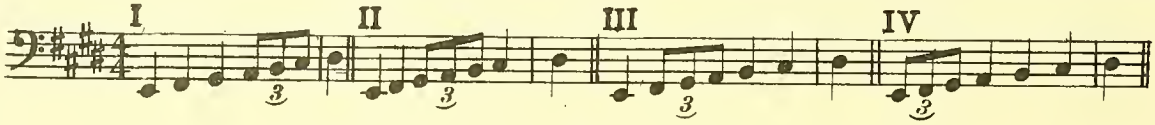
Example No. 8 — The "Leaners" Against the Twelve *major* Thirds



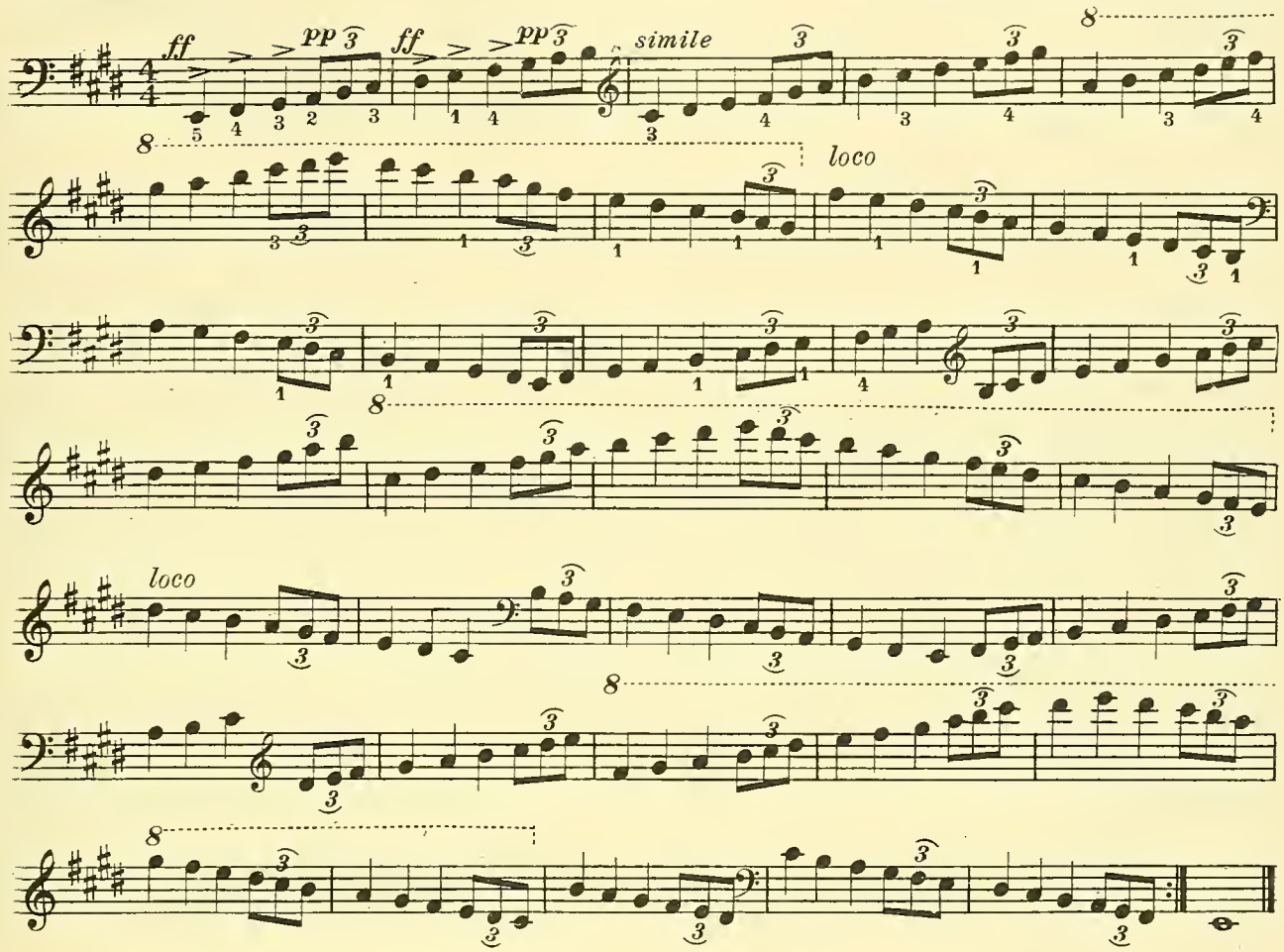
Example No. 9 — The "Leaners" Against the Twelve *minor* Sixths



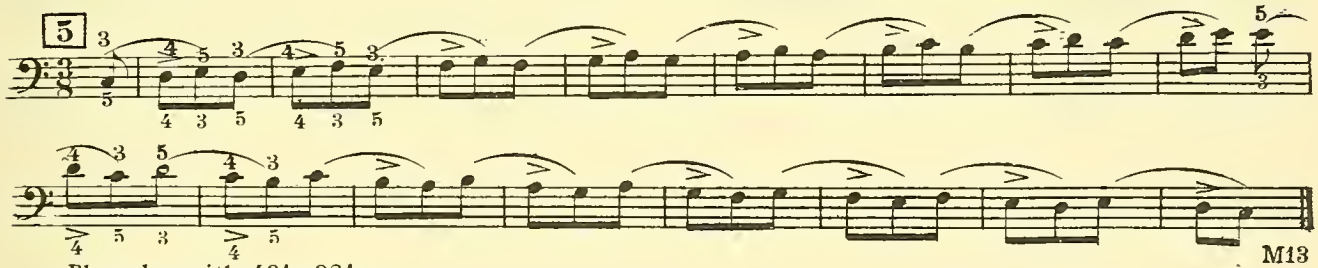
Example No. 10 — Rhythmic Variants for Five-Octave Scale with Triplets



Example No. 11 — Five-Octave Scale with Triplets

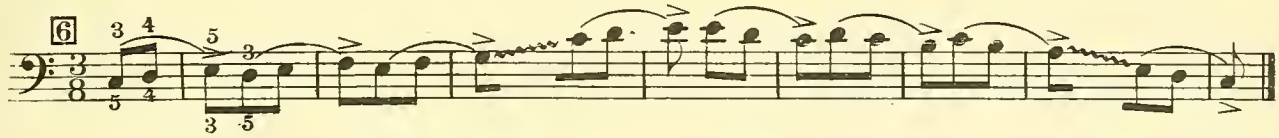


Example No. 12 — Three-Note Sequences with Middle Accents

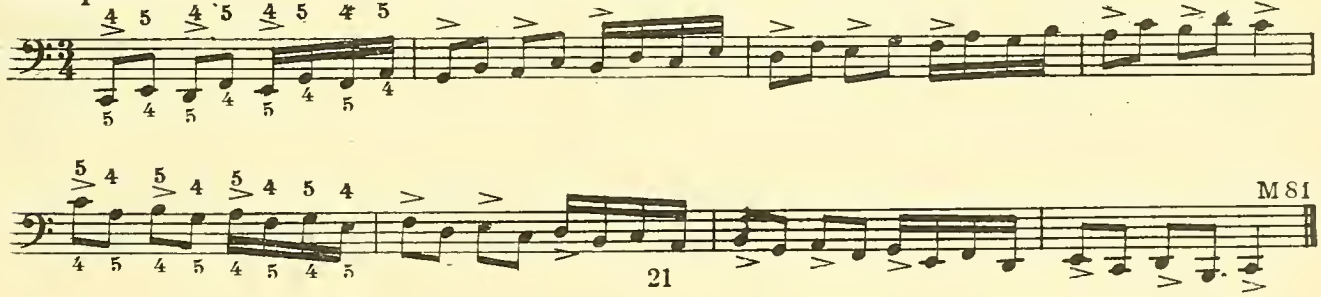


Play also with 431: 321:

Example No. 13 — Three-Note Sequences with Final Accents



Example No. 14 — The Scale in *Broken* Diatonic Thirds for Adjacent Fingers



XII

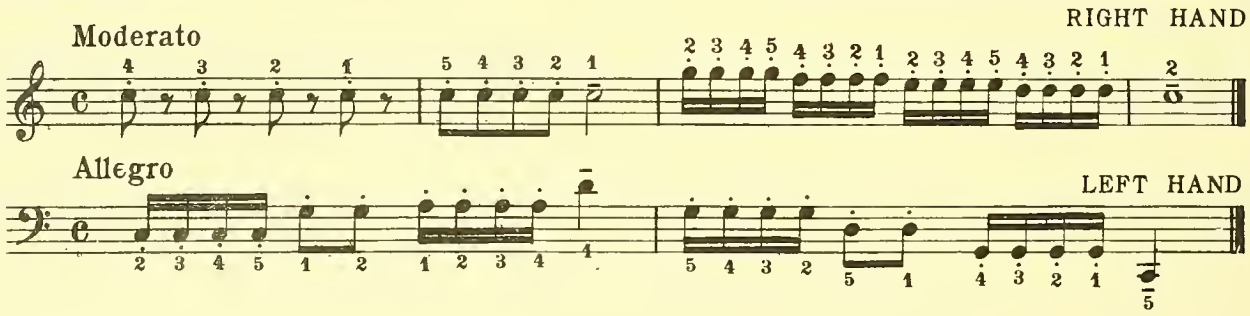
STACCATO TONE REPETITIONS, FINGER AND WRIST

§ 1. There are many forms of repetition of tones and of fingers. The one most often encountered is the rapid repetition of one piano key by the use of two or more fingers upon the same key, known as *tremolo* fingering. In this repetition the fingers usually are employed from the outward to the inward side of the hand, such as 3, 2; 4, 3, 2; 5, 4, 3, 2; or even at times, 5, 4, 3, 2, 1. The reverse order is sometimes required to prepare for what follows, as is illustrated in Exercise No. 1. Again one key is often struck two or more times by the same finger, either from choice to secure a certain desired effect, or else of necessity because the remaining fingers of the hand are required to play other and accompanying tones. Different tonal effects are secured through a variety of muscular adjustments. When Double notes and chords are repeated without a change of fingers, the first stroke partially results from arm action and the repetitions are principally wrist action. The repetition of one tone against held tones in the same hand requires finger action. A change of fingering on repetitions of the same tone may require a sidewise motion of the wrist. No vertical motion of wrist or arm is needed except in passages requiring a great deal of power. [§§ 1, 2]

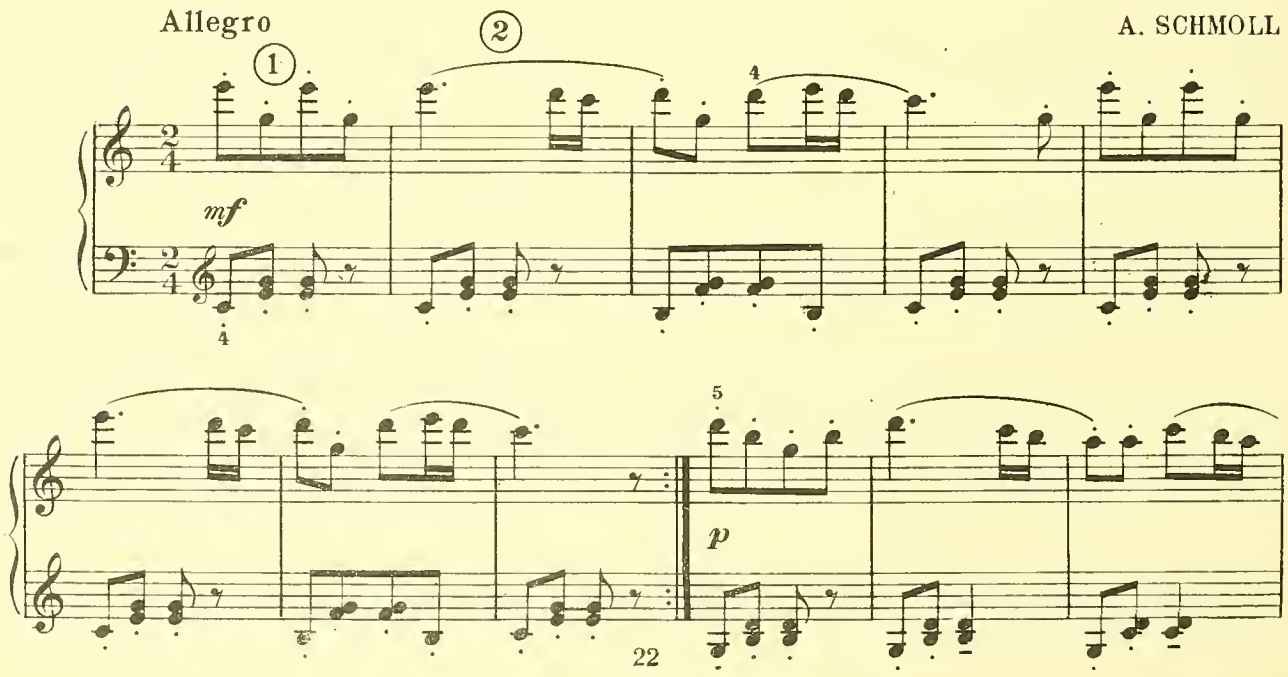
Etude, *Schmoll*

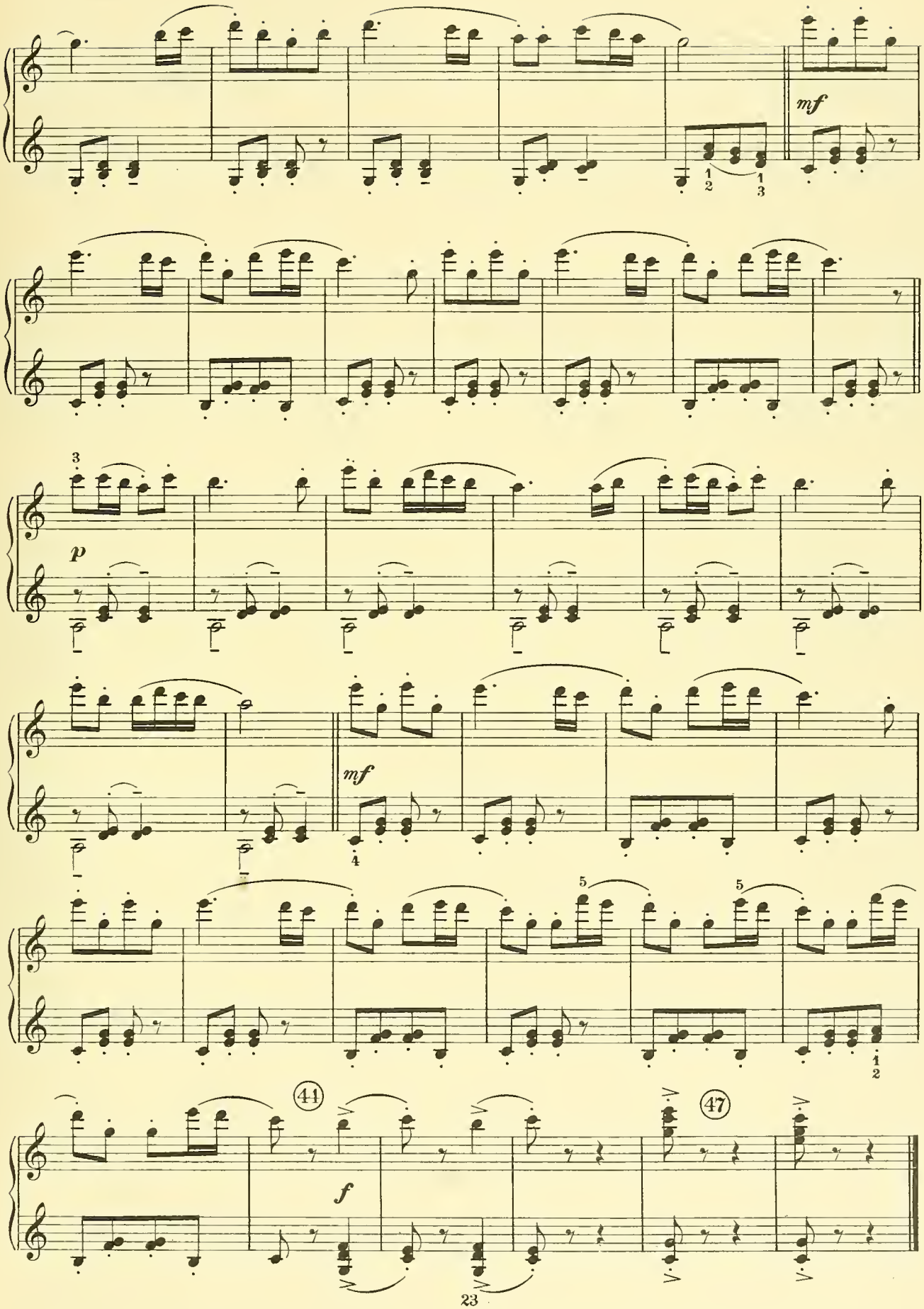
§ 2. In this Etude *staccato* single tones in one measure are in contrast with a connected passage.

Exercise No. 1 — **Preparation for *tremolo* fingering**



ETUDE




mf
p
mf
f
41
47

STUDY

Tone Repetition with Change of Fingers

Allegro moderato

MORTSON

mf

SONG OF THE CUCKOO

C. REINECKE

Vivace

mf giocoso

p

f

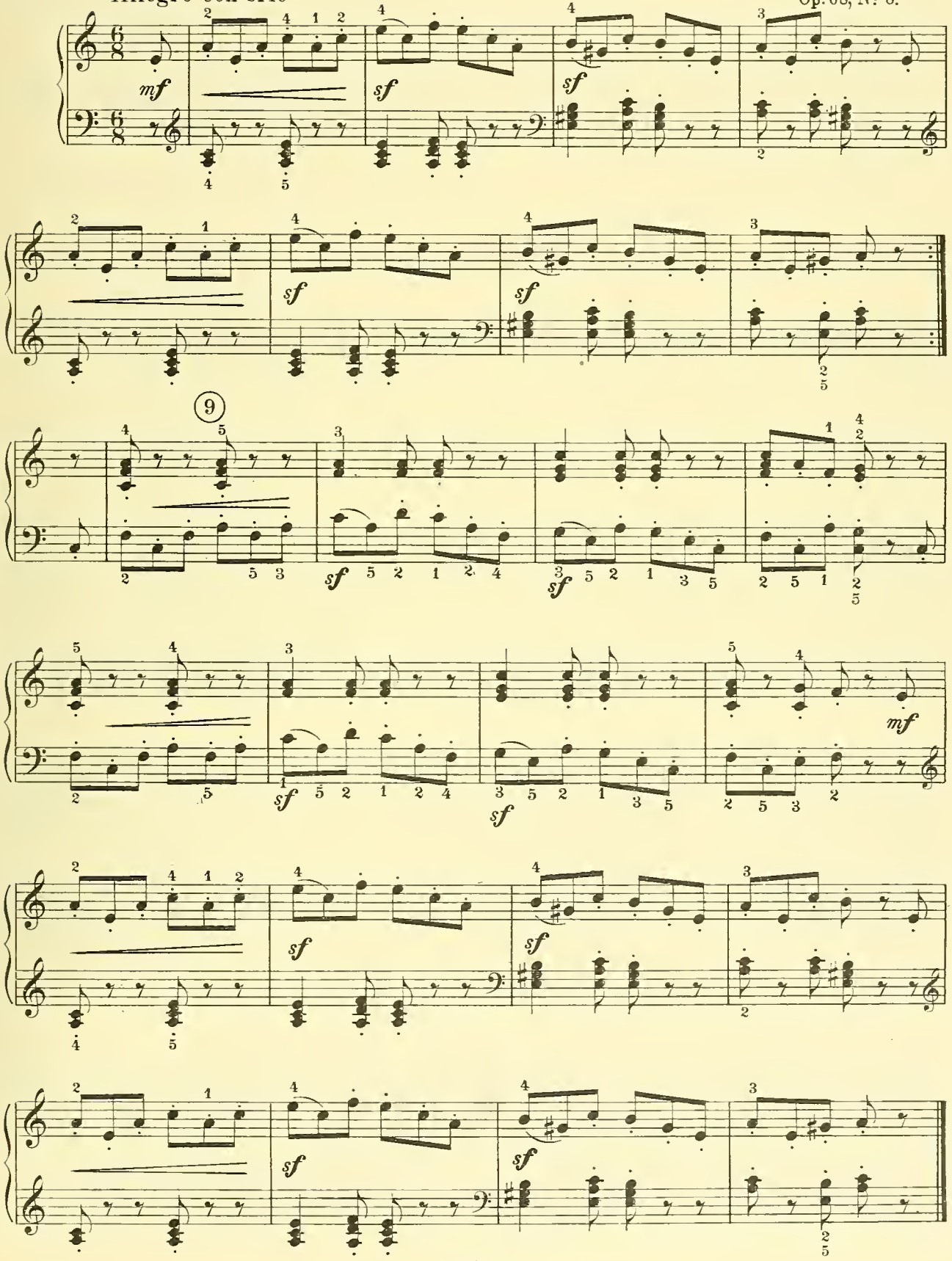
p

mf

THE WILD HORSEMAN

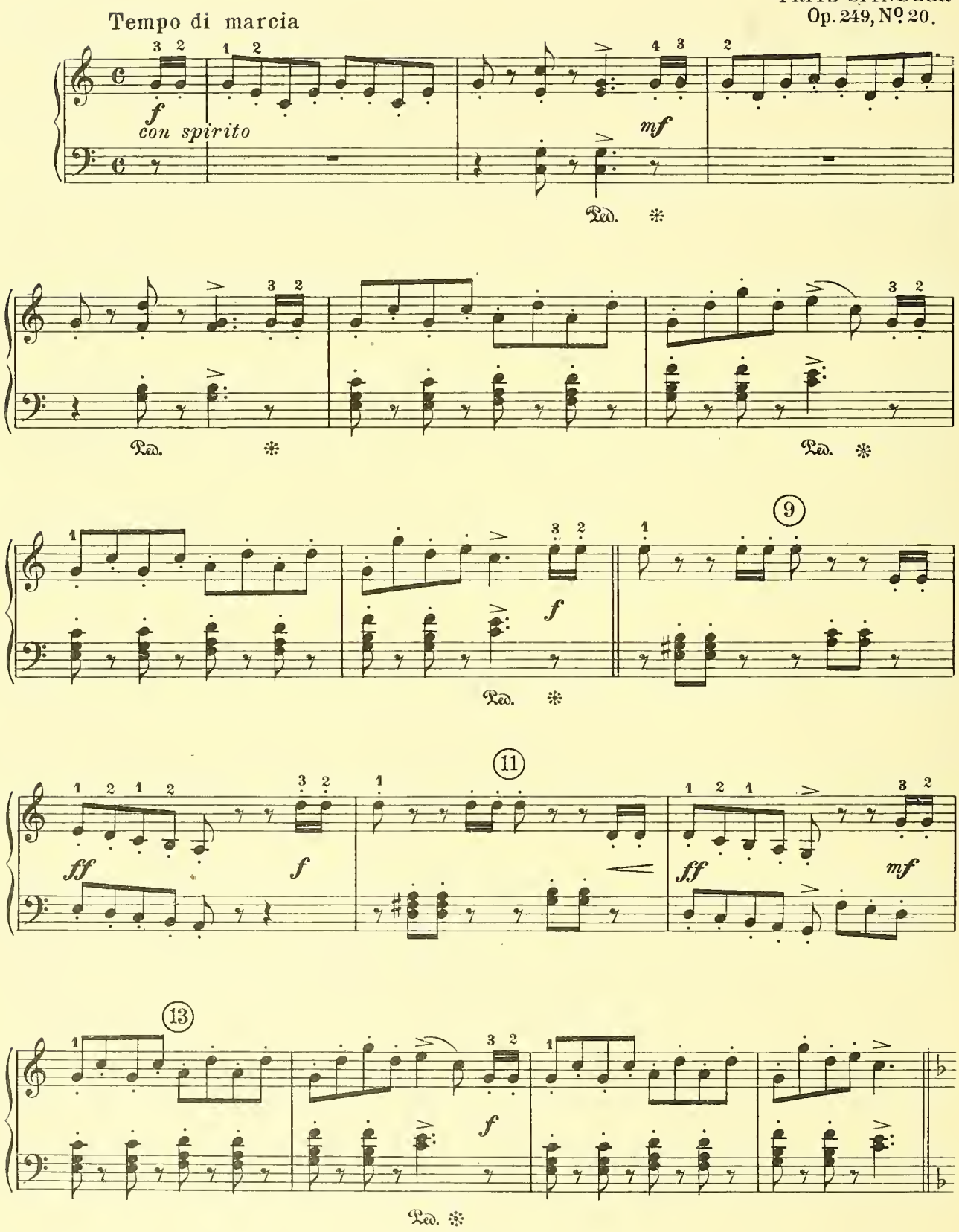
ROBERT SCHUMANN
Op. 68, Nº 8.

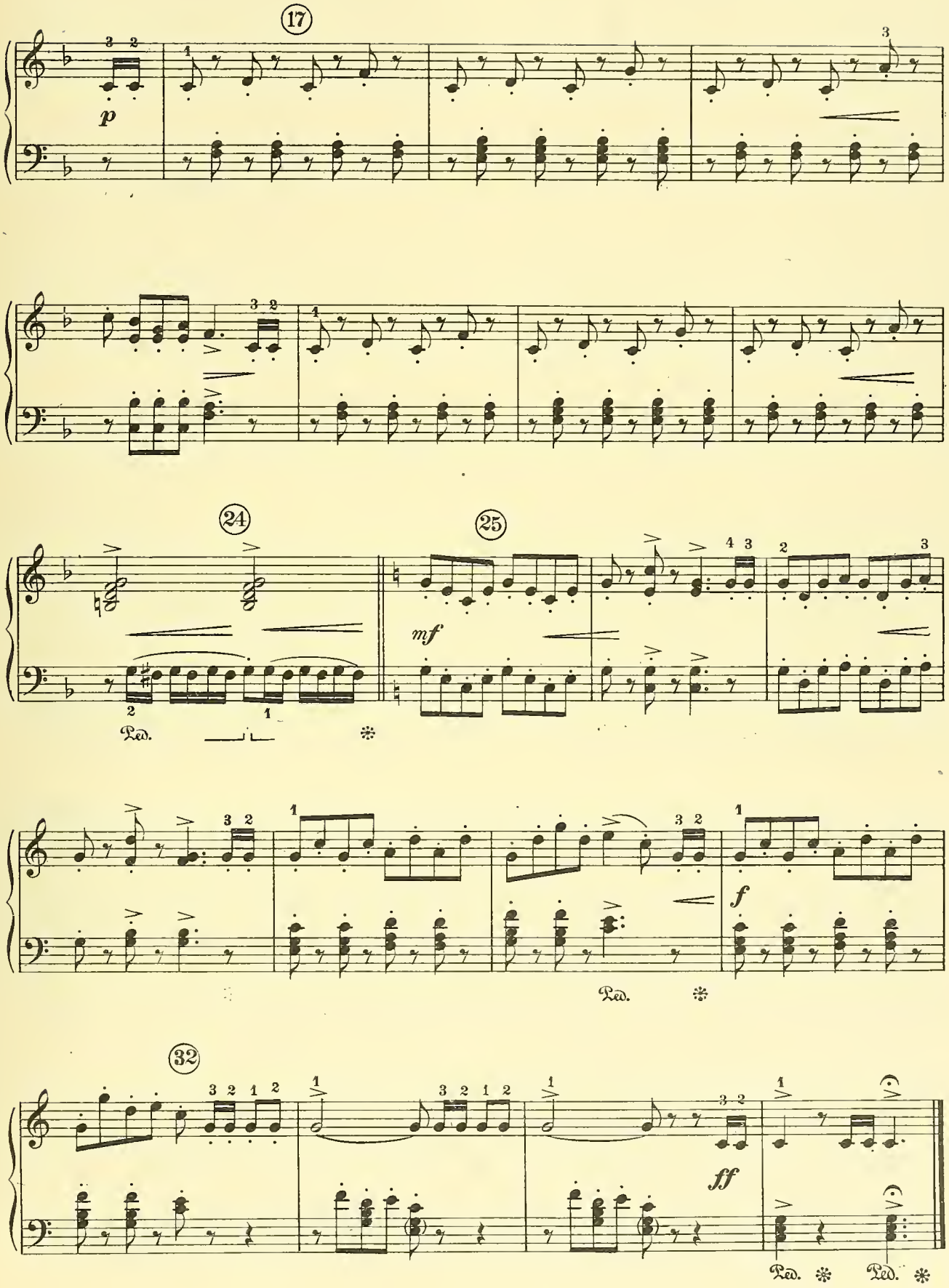
Allegro con brio



TRUMPETER'S SERENADE

FRITZ SPINDLER
Op. 249, No. 20.




17
p
24
25
mf
Ped.
f
Ped.
32
ff
Ped.
Ped.

(2) in the following measure. The wrist may or may not assist with the *staccato*, but for the continuous *legato* motives only the finger action should be used. The *staccato* Double notes in the left hand need the wrist. The heavier chords near the close (44) require a lower arm motion from the elbow for the longer tone, with a continuous wrist and finger action for the shorter tone *slurred* to it. A whole arm motion may be used for the last two chords.

Preceding these final chords is a two-measure passage (44) which may be used as a separate exercise to develop the feeling of control and release of weight while the arm is in motion. Play the Seventh chord; relax so that the weight of the arms is supported on the fingers; raise such free fingers as are required for the *staccato* triad on which the Seventh chord resolves; then play the resolution, with a *legato* joining as with "melting tones," immediately releasing the keys, either by sliding the fingers off the edge of the keys, or by an upward bouncing motion of the hand.

In former years students learned the Treble *clef* first. The Bass *clef* then became a stumbling block for years. Now a student learns both *clefs* as the two parts of one Great *staff*. This *étude* is a sample of the type of music, high up in the Treble *clef*, that "grown-ups" used to think was required for young students. It is continued here in this form so that students can have the added practice of transferring it an Octave lower, where it ought to be played. It is really a *polka* and should be given a strong rhythmic quality.

Study, *Mortson*

§ 3. The first two measures illustrate a passage which requires the change of fingers to be from the fifth to the first, to prepare for a following passage which moves in an upward direction. In the next two measures the motion is reversed and the fingers are therefore also reversed.

Song of the Cuckoo, *Reinecke*

§ 4. The two notes of the cuckoo's call (4) are repeated almost constantly in the right-hand part. As only these two tones occupy the attention of this hand, its position need never be changed from the normal hand position. In the second count of the first measure is a repetition of Double Thirds without change of fingers, which makes the practice of the left hand passage of four measures particularly valuable.

The Wild Horseman, *Schumann*

§ 5. Play the *eighth* note groups with a light, finger *staccato*, but observe carefully the exceptional places where the first note of a group is *slurred* to the second. Use a wrist *staccato* for the chords. Do not use the Damper pedal in this piece. [§ 4]

Trumpeter's Serenade, *Spindler*

§ 6. A sharp *staccato* is necessary to represent the trumpet. The military character is continued throughout and is the same for both hands. The chords in the left hand part represent the beats of the bass drum which mark the rhythm. The passage in *sixteenth* notes (24) is in imitation of the roll on the small side drum or snare drum. Lightness should not be sacrificed for power.

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

Special Technic: Review the exercise in Reiterated keys, Example No. 1, as preparatory to Exercise No. 1 of this chapter.

Arpeggios: Practise with both hands together the Dominant Seventh *arpeggio* in the Key of *F*, Example No. 7.

Chords: The expansion of a Diminished Seventh chord into a Dominant Seventh takes place when one of its three *minor* Thirds is changed to a *major* Third. Each tone of the Diminished Seventh chord may be lowered a half step. Thus it may be said that each Diminished Seventh can be changed into four Dominant Sevenths, and that the note that results from this change is the Root of the new chord. There must, therefore, be four different ways of spelling this chord even though each is played upon the same four keys. The four spellings are as follows, and beneath each is the spelling of the Dominant Seventh which results from the expansion of one of the Thirds to a *major* Third:

I				II			
B	D	F	A♭	C♭	D	F	A♭
B♭	D	F	A♭	C♭	D♭	F	A♭

III				IV			
B	D	E♯	G♯	B	D	F	G♯
B	D	E	C♯	B	D	F	G

In I, the lowest note of the chord is lowered; in II, the second lowest note is lowered; in III, the third; in IV, the top note.

Apply the FOUR changes, as in Example No. 3, to each of the twelve Diminished Sevenths, in Example No. 4.

SCALES: Play the Harmonic *minor* Scales in all twelve Keys, in 5, 9 and 17-note lengths (2-vii, Example No. 4).

REVIEW: Practise the Sequences for Hand Expansion and Contraction, in the seven different fingerings given in Example No. 8.

Second Assignment

SPECIAL TECHNIC: Technically considered there are eleven different triads—six *major* and *five* minor, as follows:

Major			*Minor*		
1. C	E	G	*2.* C	E♭	G
3. B	D♯	F♯	*4.* B	D	F♯
5. B♭	D	F	*6.* B♭	D♭	F
7. A	C♯	E			
8. A♭	C	E♭	*9.* G♯	B	D♯
10. F♯	A♯	C♯	*11.* E♭	G♭	B♭

Of the other six *major* triads those of *F* and *G* consist of three white keys, as in No. 1; *E* and *D* consist of a black key between two white keys, as in No. 7; and *E*♭ and *D*♭, of one white key between two black keys, as in No. 8. Of the *minor* triads, *E* and *D* consist of three white keys and so are no different from the *C major* triad, No. 1; *G* and *F* duplicate No. 2; *F*♯ and *C*♯ duplicate No. 9. To these eleven triads apply the *arpeggio* Model in Example No. 6.

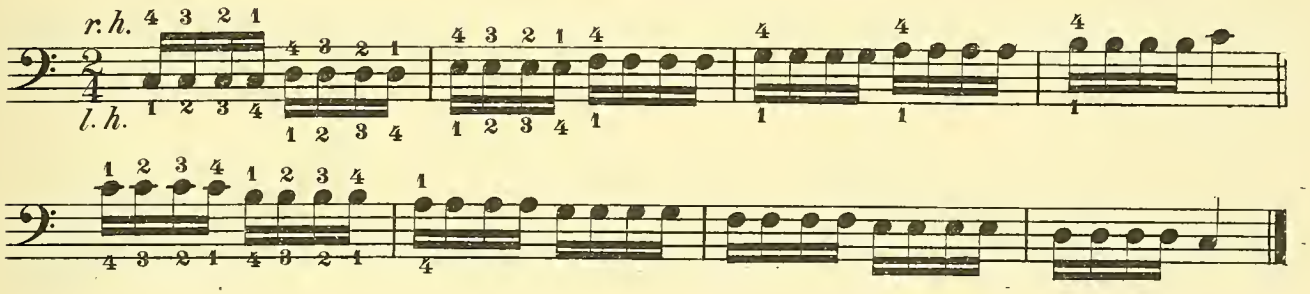
ARPEGGIOS: Practise with both hands together the Dominant Seventh *arpeggio* of the Key of *E*, as in Example No. 7.

CHORDS: Transpose the Sequences of three Parallel Diatonic Double Thirds, Example No. 5, to the keys of *D*♭ and *D major*, and practise with both hands together.

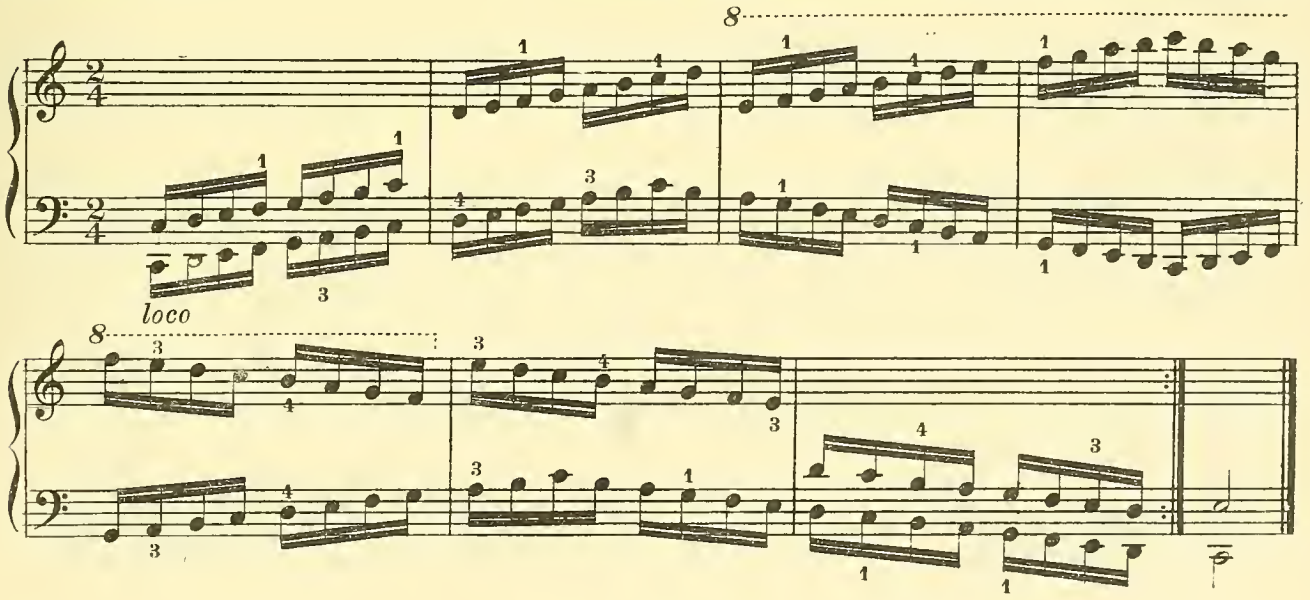
SCALES: Practise the model scale in parallel and contrary motion, Example No. 2, and apply it to the *major* scales in all twelve Keys.

REVIEW: Apply the scale model in Double Sixths with Doublets and Triplets (2-xi, Example Nos. 1 and 2) to all twelve Keys.

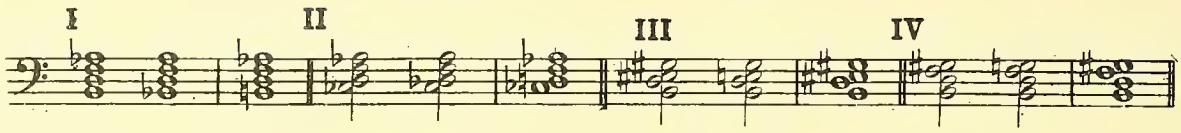
Example No. 1 **Reiterated Keys, with Change of Fingers**



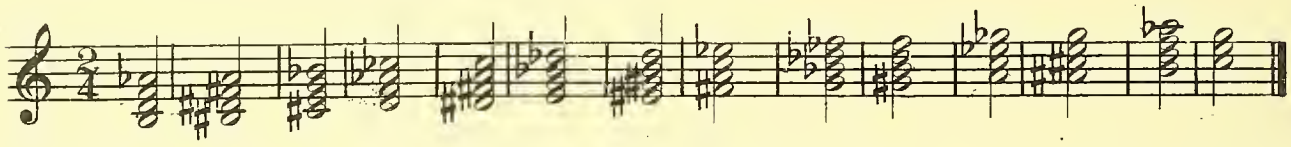
Example No. 2 **Model Scale in Parallel and Contrary Motion**



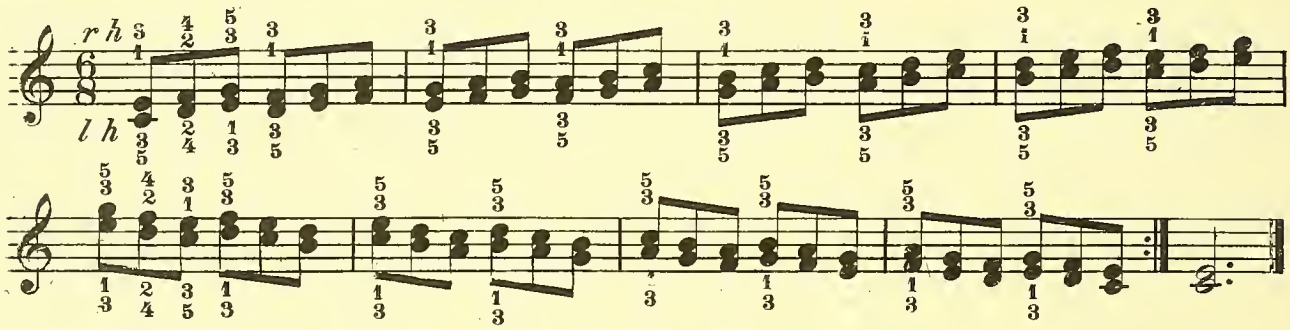
Example No. 3 — Expansion of Diminished to Dominant Seventh Chords



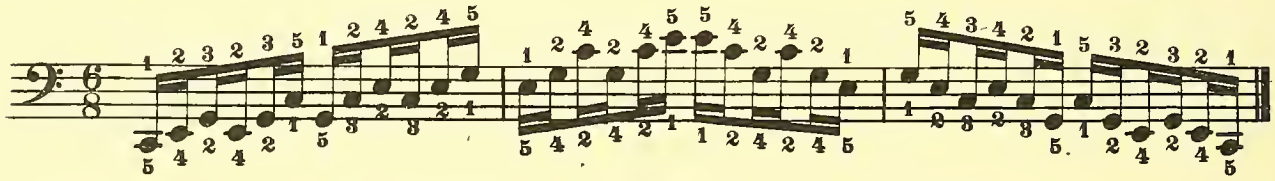
Example No. 4 — The Twelve Diminished Seventh Chords



Example No. 5 — Sequences of Three Parallel Diatonic Double Thirds

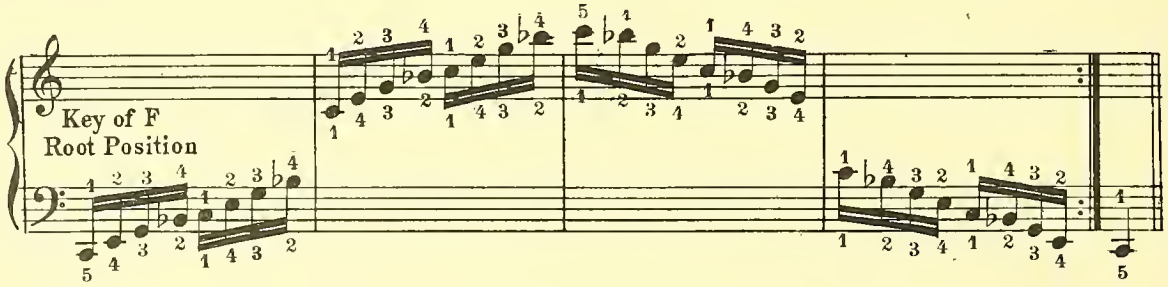


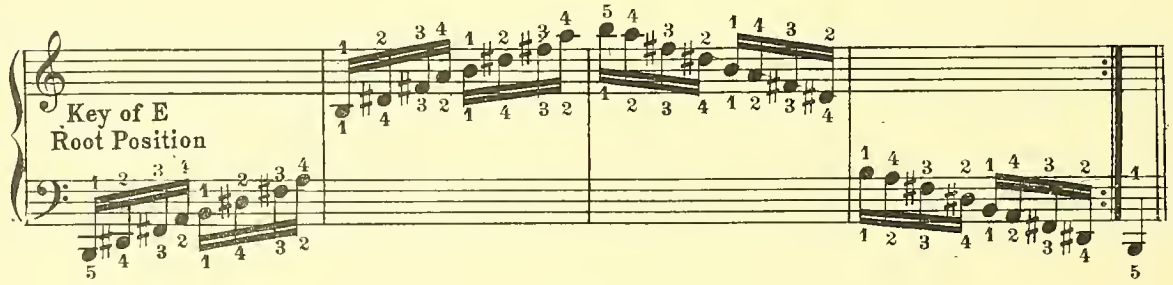
Example No. 6 — Finger Extension Exercises on *Broken* Chords



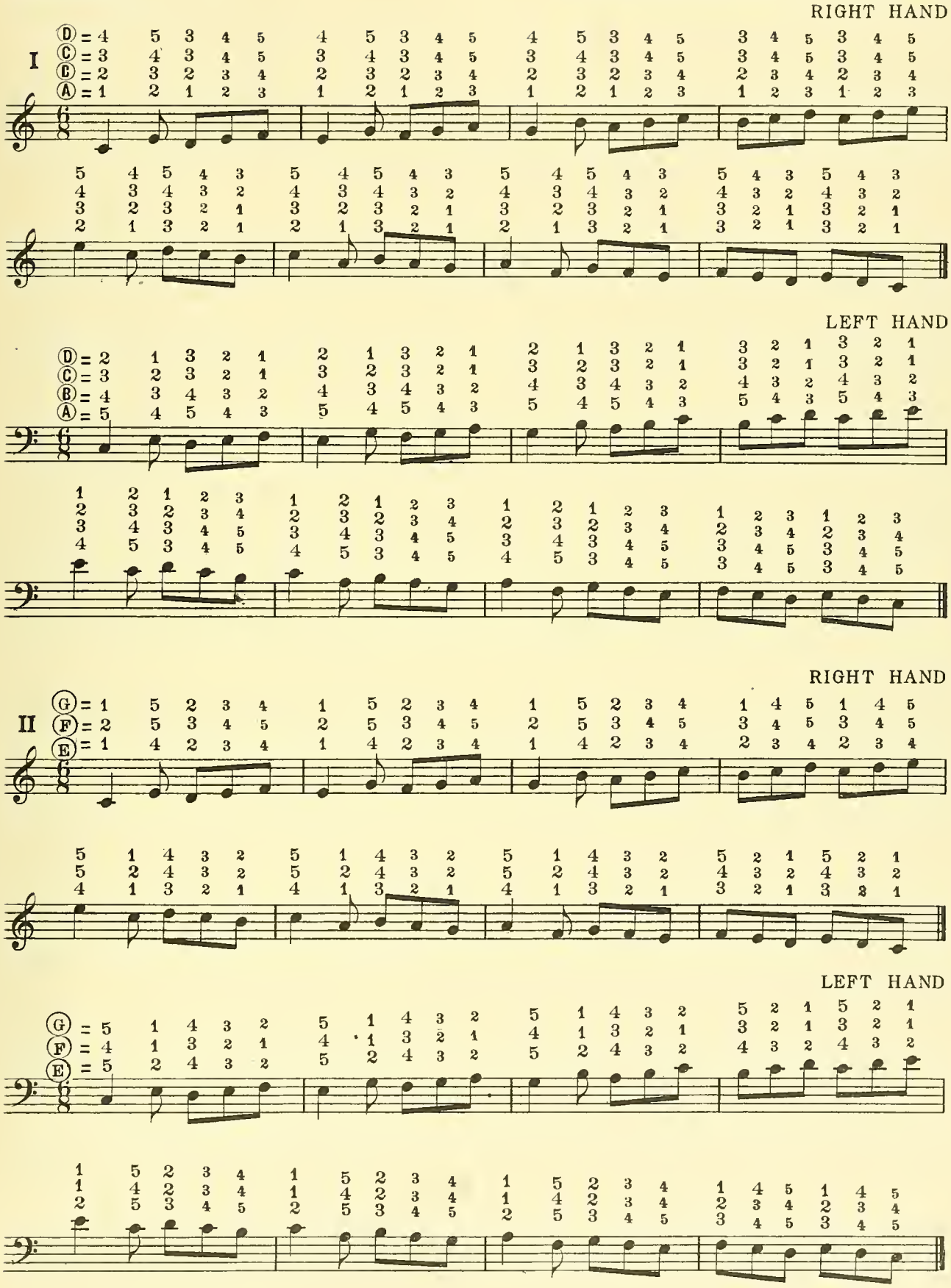
Example No. 7 — Dominant Seventh *arpeggios:* Keys of *F* and *E*

[Sup. Tech. II, Nos. 10 and 11]





Example No. 6 8 1 **Hand Expansion and Contraction**



XIII

ENSEMBLE PLAYING

FOUR HAND PIANO DUETS

§ 1. By Ensemble Playing is meant the playing together of two or more performers. This should receive special attention, for it is one of the most important phases of piano playing. In accompanying singers, violinists and other instrumentalists, the pianist supplies the harmony as well as many secondary melodies. It is this versatility and completeness that makes the piano the most convenient vehicle for the study of music. Its mastery is essential to every musician. Every student of the piano should systematically devote time to ensemble playing with other instruments, or with another performer on the piano, as in piano duets. Music is also to be had for two pianos. Four-hand arrangements are available for the standard symphonies and a knowledge of the classic symphonies of Haydn, Mozart and Beethoven, and other great composers for the orchestra is a part of every musician's education.

A passable ability in playing alone by no means signifies an ability to play TOGETHER with another performer. In Ensemble playing it is necessary to maintain a strict or correct *tempo*, and also to listen to the accompanying parts in order that the whole may be so blended as to sound like one player. The mental discipline that Ensemble playing affords is an essential part of the player's equipment that can be acquired in no other way. Another necessary quality is *sympathy*, and no amount of technical facility can take the place of sympathy in a performance. This results only from a thorough knowledge of the ACCOMPANYING parts as well as of one's own part, and an appreciation of the RELATIVE value of ALL parts.

If Ensemble Playing teaches the relative value of principal and accompanying voices, it will improve the solo performance as much as it does the concerted performance. Young pianists seldom subdue harmonic tones enough, and seldom give enough emphasis to secondary melodies. Too often they are not looking for them and so do not even recognize their presence.

§ 2. The first difficulty in concerted performance is to keep together. One player takes one *tempo*, another player takes another. In a students' orchestra there often are as many different *tempos* as there are players! A large orchestra requires a separate conductor but the difficulty of maintaining a proper balance of values between a smaller number of players is overcome just as soon as they learn to hear and to understand the other parts, and to understand the relationship of their own part to the whole. The aim of each performer should be to adapt his own part to that of whatever performer may for the moment be playing the leading theme or principal part. Of course the first problem is to learn to play in time, and the long notes and the rests are often the most difficult to play.

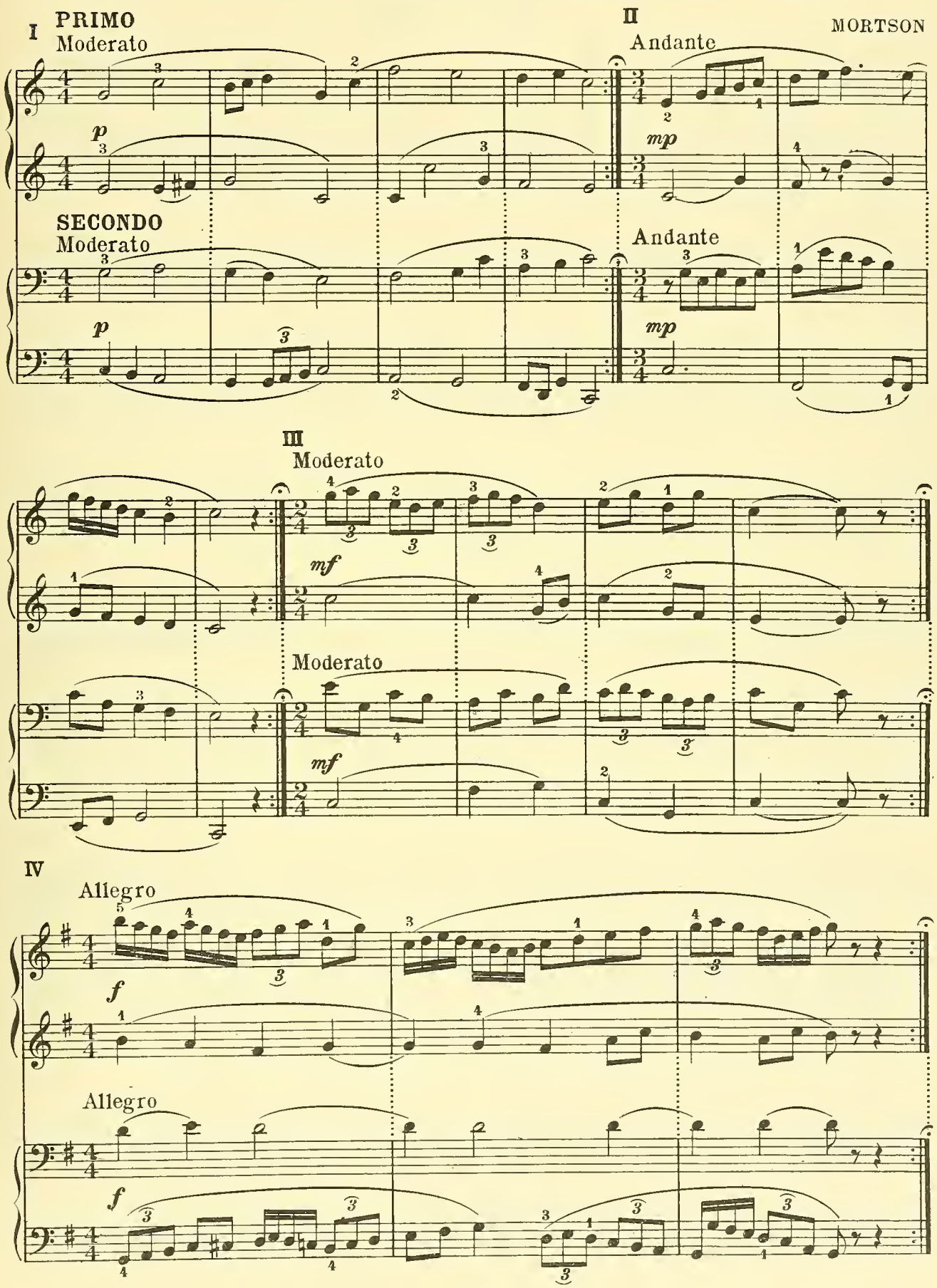
§ 3. Piano duets consist of Primo and Secondo, or FIRST and SECOND parts, or players. The Primo player sits before the upper, or right hand portion of the keyboard. His part is usually written in the Treble *clef*. The Secondo player sits before the lower or left hand portion. His part uses mostly the Bass *clef*. The Primo is not more important than the Secondo. The leading melodies are usually found in the Primo, and the accompaniment in the Secondo, but not infrequently there are melodies in the Secondo and accompaniments in the Primo. At times the Treble *clef* is used for the right hand part of the Secondo, and the Bass *clef* for the left hand part of the Primo. There are occasional instances of the crossing of the left arm of the Primo player under or over the right arm of the Secondo player, or *vice versa*.

The Damper pedal is more properly managed by the Secondo player, because changes of harmony which require a change in the Damper pedal can more readily be seen from the Secondo part, where the harmony is more complete.

§ 4. As a preliminary exercise in counting, play in a slow even *tempo* the four-hand Studies in uneven rhythms. To measure the time from one count to another by a sense of feeling is the first thing to be cultivated. To hold yourself back to the agreed upon rate of speed is more difficult than it is to get continually faster—excepting that at the first

(Continued on page Forty-four)

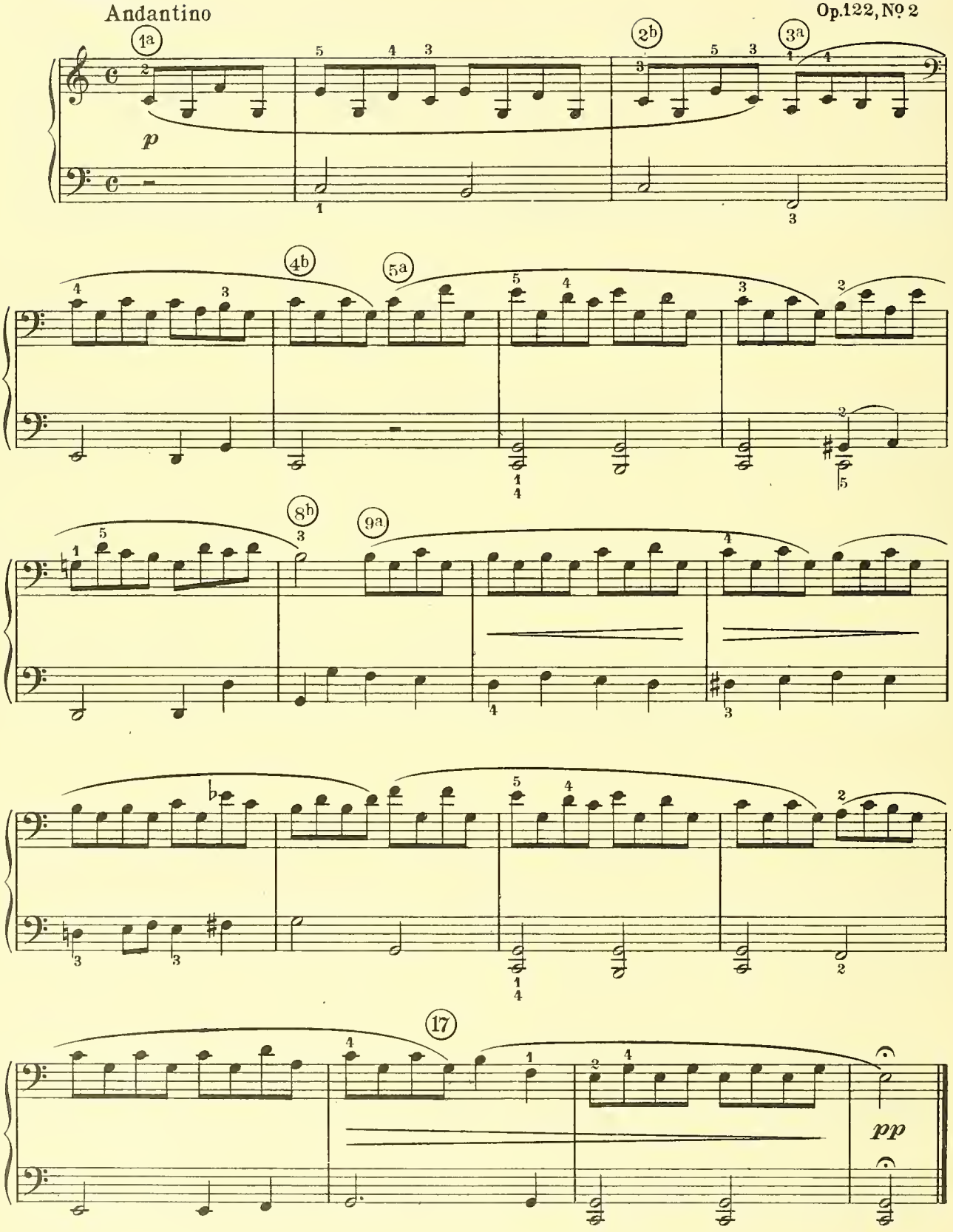
FOUR-HAND STUDIES IN UNEVEN RHYTHMS



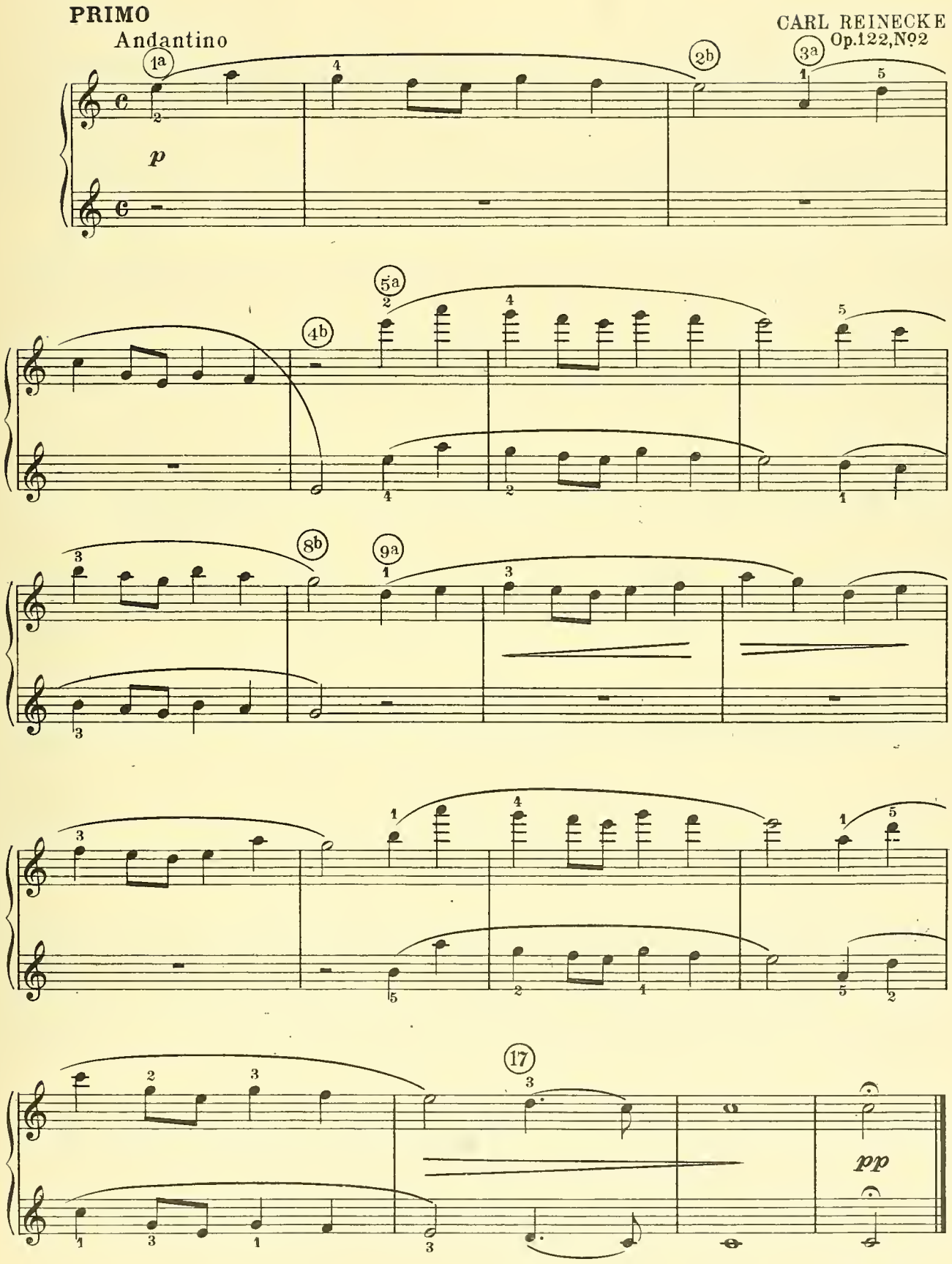
SONGLET

SECONDO
Andantino

CARL REINECKE
Op.122, No 2



SONGLET

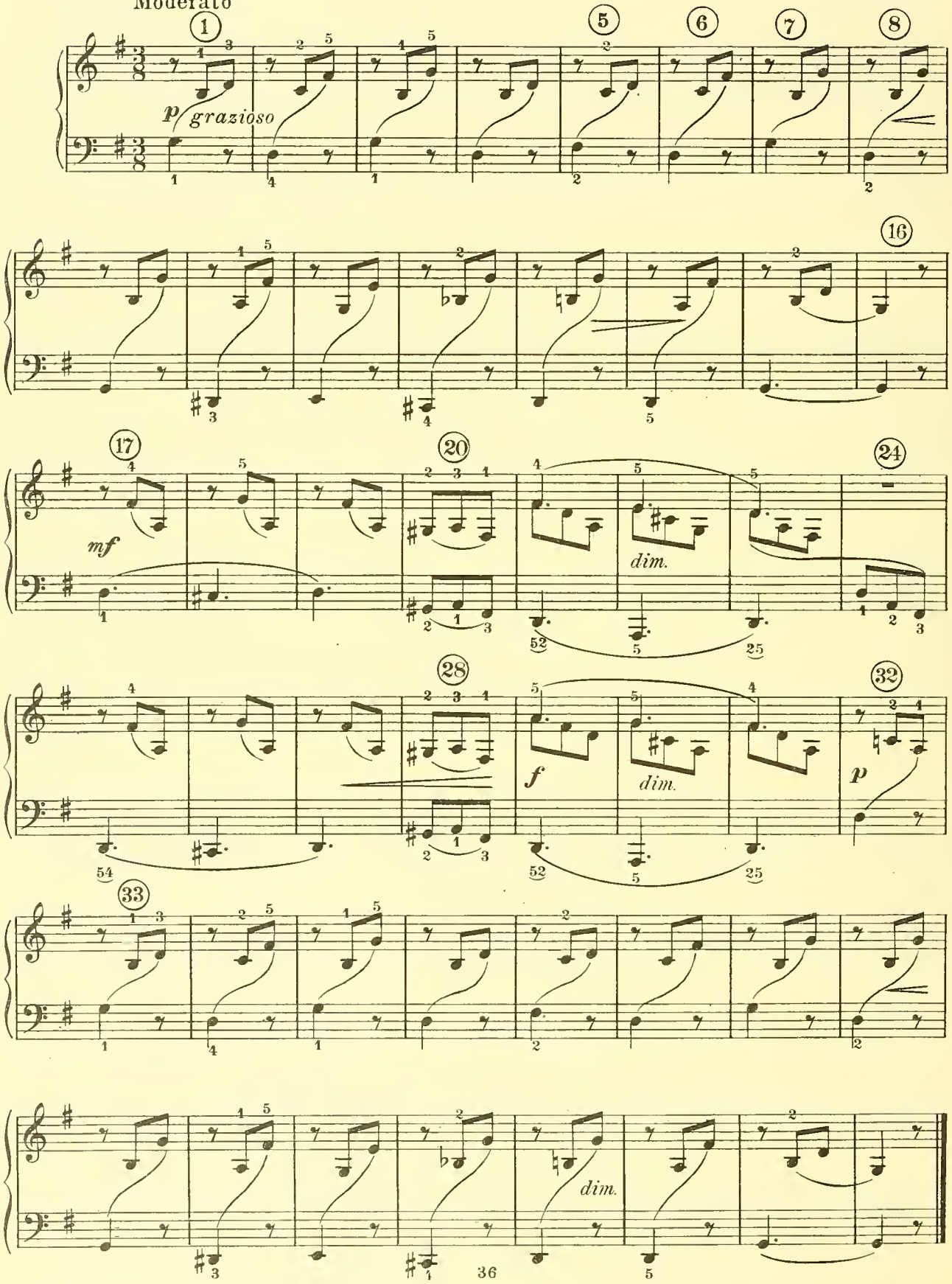


A LITTLE DANCE

SECONDO

Moderato

C. GURLITT

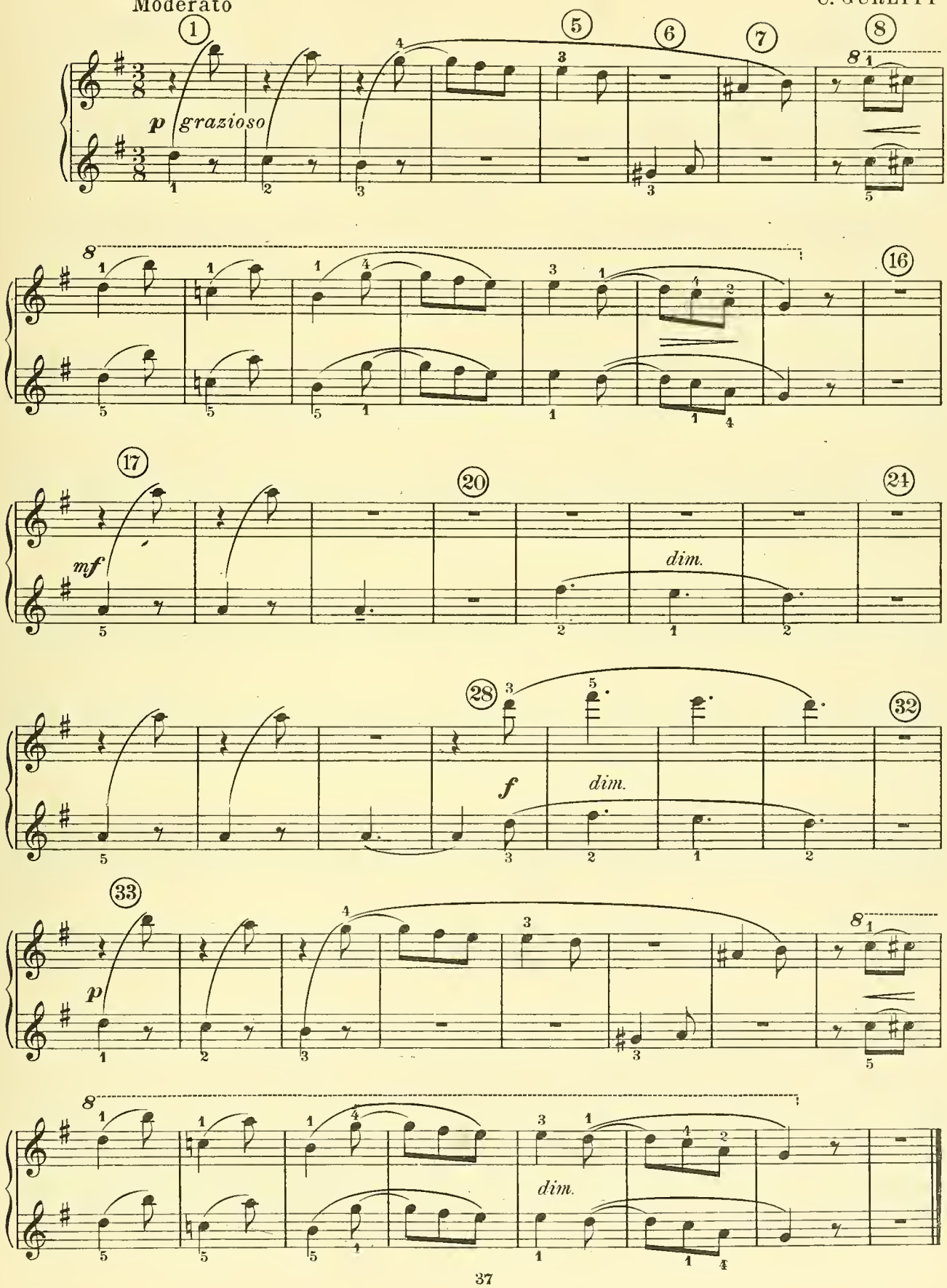


A LITTLE DANCE

PRIMO

Moderato

C. GURLITT



TARANTELLA

SECONDO LOESCHHORN

Allegro vivace

mf

Ped. *simile*

sf

f

1.

sf

TARANTELLA

PRIMO LOESCHHORN

Allegro vivace

mf

sf

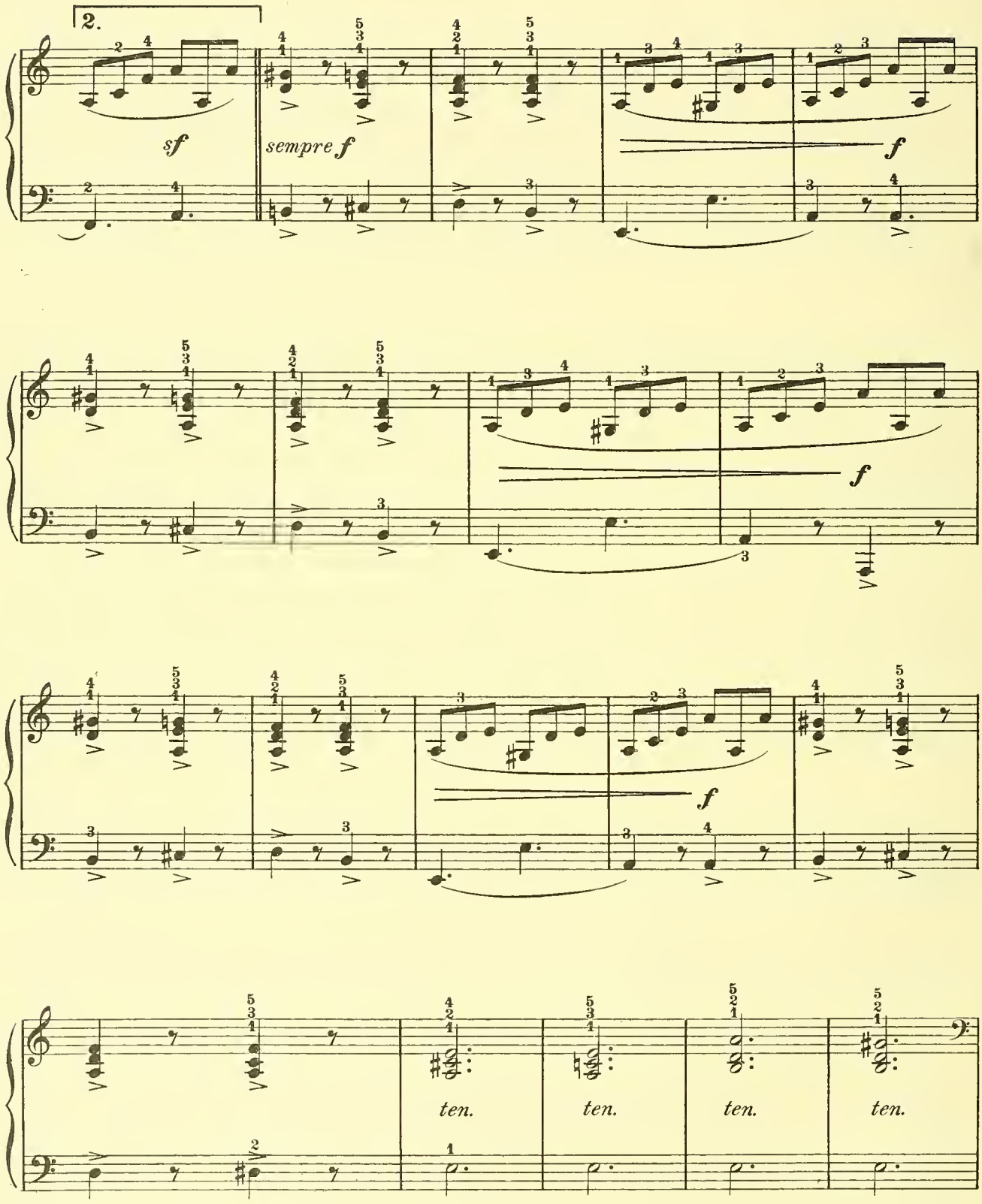
mf

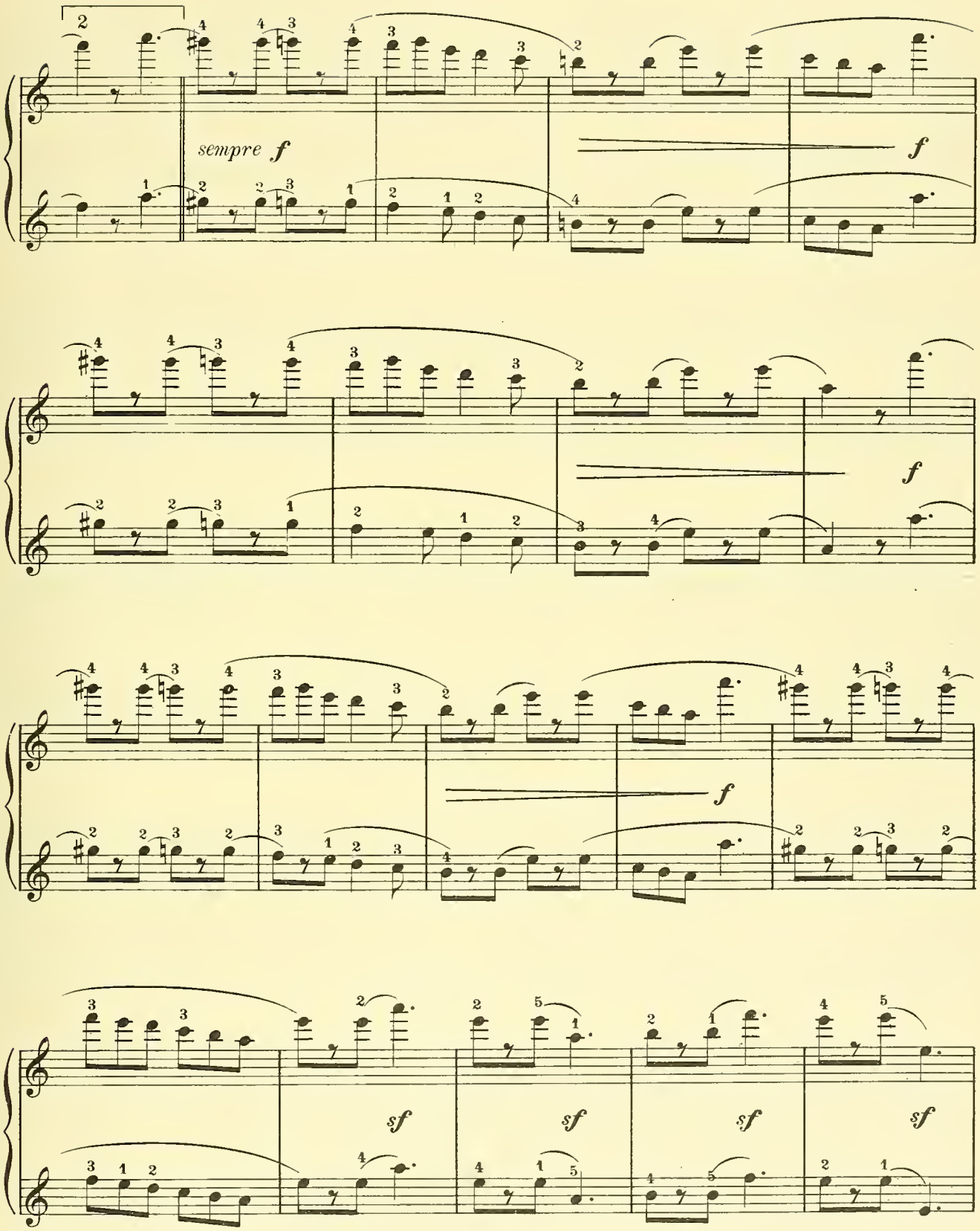
sf

f con fuoco

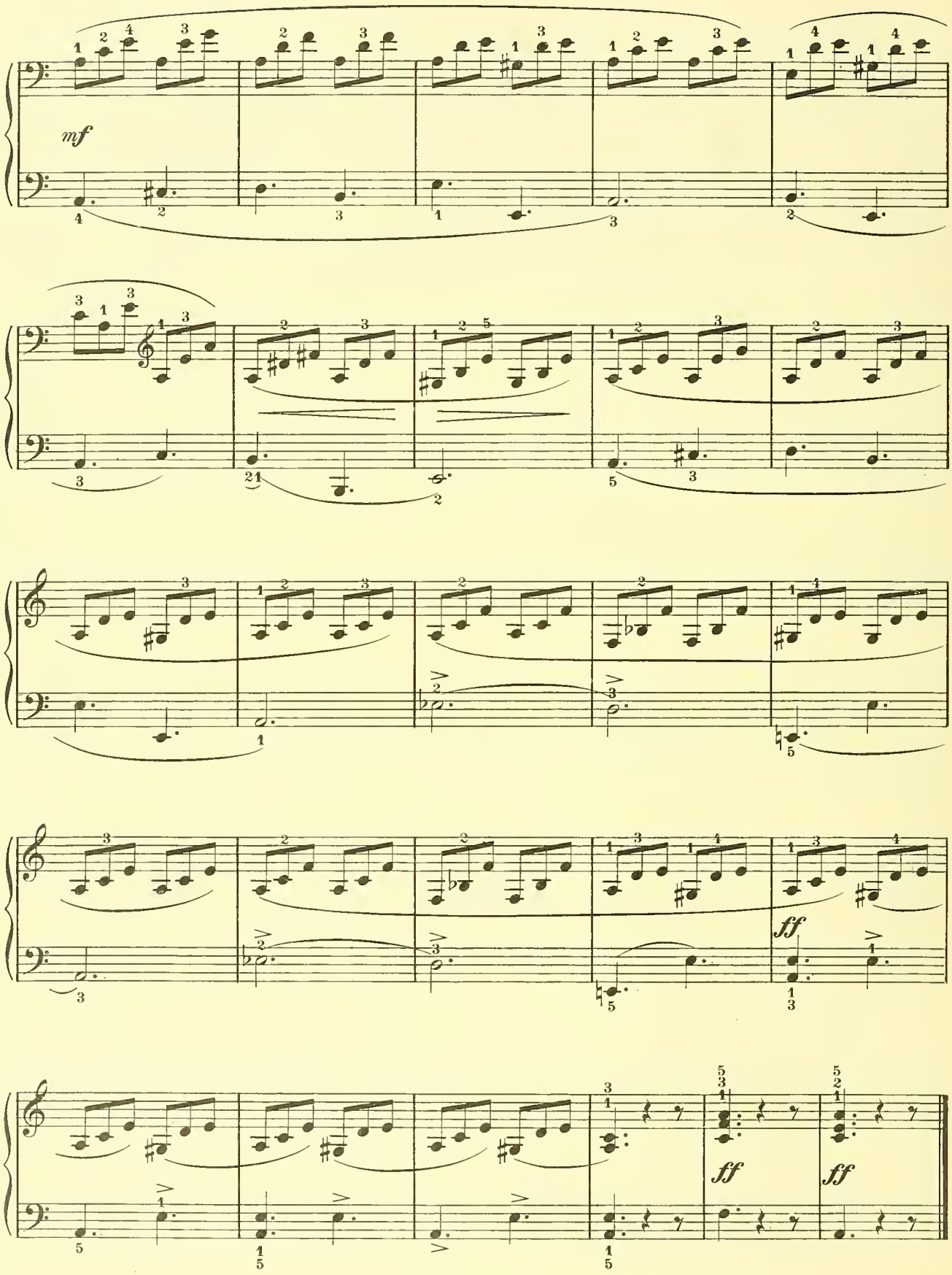
f

1.

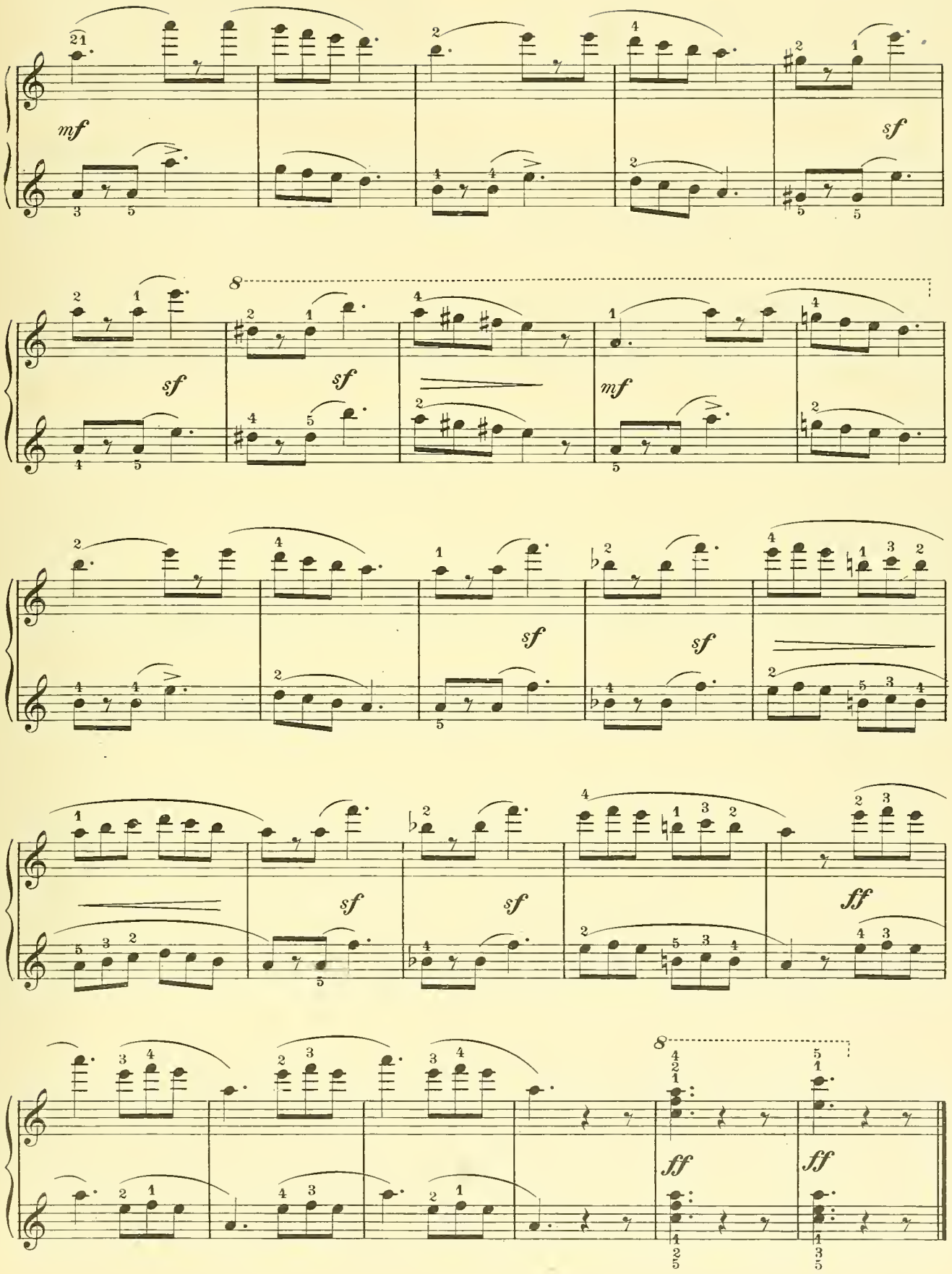

2.
sf
sempre f
f
f
f
ten.
ten.
ten.
ten.


sempre f
f
f
f
sf
sf
sf
sf

SECONDO



PRIMO



snag you jump the track, the rhythm is gone, and nothing remains but to stop and begin again. The rhythm is not an added difficulty. If you will stick to it, and never lose it, it will help you out of many a tight place. It is better to stop and not play for a whole measure than it is to lose your place, or play "out of time."

Songlet, *Reinecke*

§ 5. The Primo player should first count aloud and in a moderate *tempo*, a full measure—or in this case, one and one-half measures—in order that the rhythm be understood by both players. The playing then begins, with the third count of the second measure so counted. For the first few times, count aloud throughout the piece, the players alternating in the counting. Then the performance may be attempted without audible counting, each player counting in his own mind, and listening carefully to the other part, suiting the accompaniment to the melody.

A Little Dance, *Gurlitt*

§ 6. The melody *motive* (1) (5, 6, 7) is divided between the hands, and must be connected as if played by one hand. The right hand then (8) moves up an octave and the left hand duplicates it an octave below. At the close of each *period* the Primo player is silent for a full measure, and the Secondo player finishes the rhythmic phrase. The first *motive* returns (17), again divided between the hands, and transposed to the Dominant [*D major*], as may be seen in the Secondo part wherein appears several times as an accidental the *C-sharp* which denotes the change of Key to *D*. The First Subject then returns (33), and the last period exactly duplicates the first period. In the Secondo the *broken* chord divided between left and right hands should be closely connected. The three sustained tones (29–30) should be emphasized, as they form a duet with the melody. [§ 7]

Players should change positions and parts as soon as a satisfactory degree of advancement is made, that each may become equally acquainted with both the Primo and the Secondo parts. This is not just to enable them to play either part, but so that they may play one part and "think" the other at the same time. [§ 8]

Tarantella, *Loeschhorn*

§ 7. This Tarantella requires careful study of the separate parts before they can be played together satisfactorily. The material is technically not very difficult, but the *tempo* required, and the subsequent *accelerando*, makes it necessary that both of the performers be acquainted with their separate parts if they are to maintain poise throughout.

In the Primo part the hands move in Octaves, except in a few instances where a note is omitted from the left hand part to make it less difficult, or where for added rhythmic interest an extra note appears.

The notes of the left hand part of the Secondo require a slight stress, but should be sustained for their full length. The three-note *broken* figure in the right hand part should be played evenly and subdued, with only the slightest accent on the first tone of each group. The harmonic result of the *broken* chord should be felt, but the separate tones should not stand out above the melody tones. [§ 11]

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

Special Technic: Practise the Diatonic Filled Thirds, Example No. 4, with both hands, in uniform fingering, in contrary motion, using the rhythmic variant in Example No. 5. Transpose to all Keys.

Arpeggios: Apply the three rhythmic patterns in Example No. 1, to the Dominant Seventh *arpeggios* in the Keys of *C*, *G*, *F* and *E*, extended through four octaves, as in Example No. 8.

Chords: Apply the twelve-eight chord model in Example No. 2, to the complete table of the Dominant Seventh Chord and its Inversions.

Scales: Apply the two models for the *major* Scale in irregular groups, as in Example No. 11, to the Scales in all twelve Keys, the metronome speed gradually increasing from 60 to 88 to a *quarter* note.

Review: Play the *major* and *minor* six-three chords, in chromatic succession, as in Example No. 12.

Second Assignment

Special Technic: Practise the preliminary exercise for Triplet Trills, Example No. 3, with the metronome speed gradually increasing from 80 to 100 to each Triplet group of three *sixteenth* notes. Then practise the Triplet Trills in two speeds, as

in Example No. 6. Apply this model to the Trills on the following pairs of tones:

A♭ B♭ : B♭ C : B C♯ : G♯ A : A B♭

Repeat with each of the following pairs of fingers:

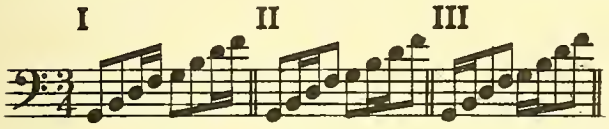
1 2 : 2 3 : 3 4 : 4 5.

Arpeggios: To the four Dominant Sevenths in Example No. 8, apply the model for the Dominant Seventh *arpeggios*, in Triplets, in Example No. 9.

Chords: Practise the Dominant Seventh chord with basses, with the left hand only, through the twelve tonalities, as in Example No. 7.

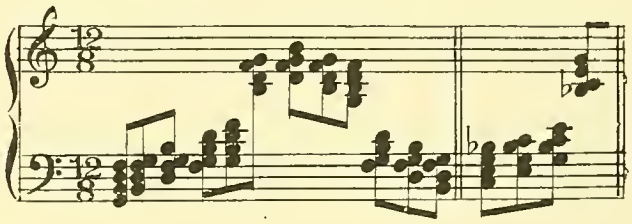
Scales: Play the four-octave scale model in *B♭ major*, with Triplet rhythms, as in Example No. 10.

Example No. 1 **Rhythmic Variants**

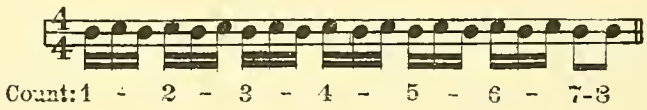


Review: Apply the twenty-four rhythmic patterns for groups of eight sounds, in Example No. 13, to the Five-finger sequences, Example No. 14, and transpose into twelve Keys. The five-finger sequences, printed in full in all twelve Keys, appear in an earlier chapter (1–2, p. 30).

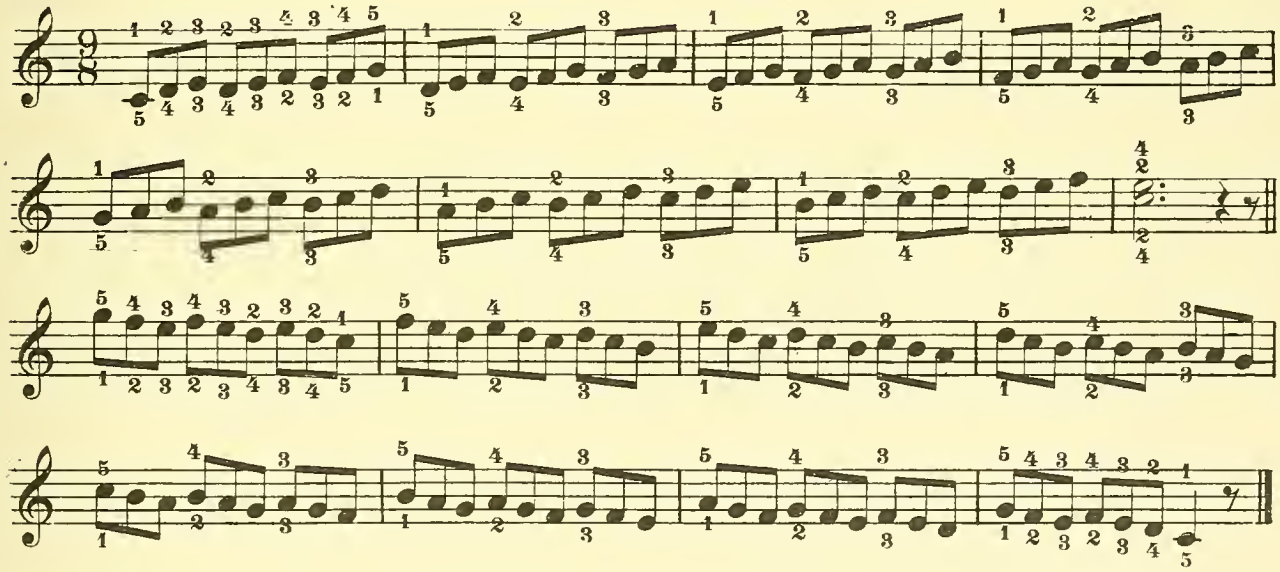
Example No. 2 **Seventh Inversions**



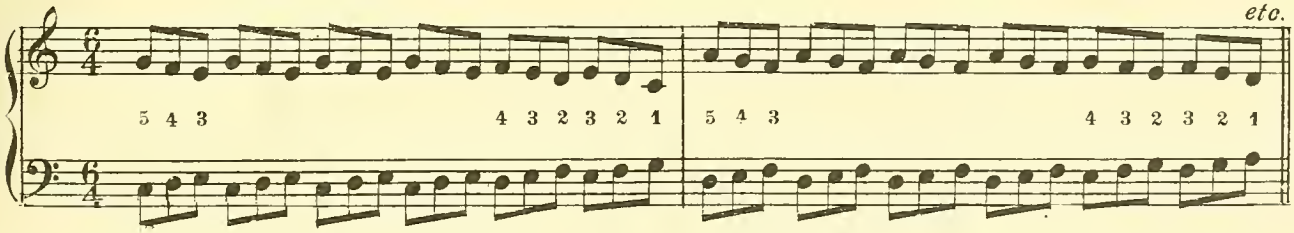
Example No. 3 **Preliminary Exercise**



Example No. 4 **Diatonic Filled Thirds**

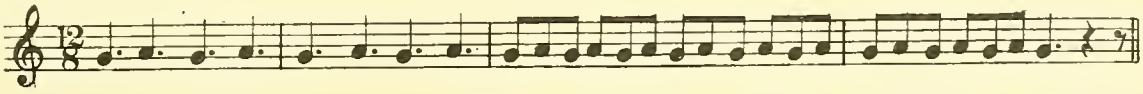


Example No. 5 **Rhythmic Variant for Filled Thirds in Contrary Motion**



Example No. 6 **Triplet Trills, in two speeds**

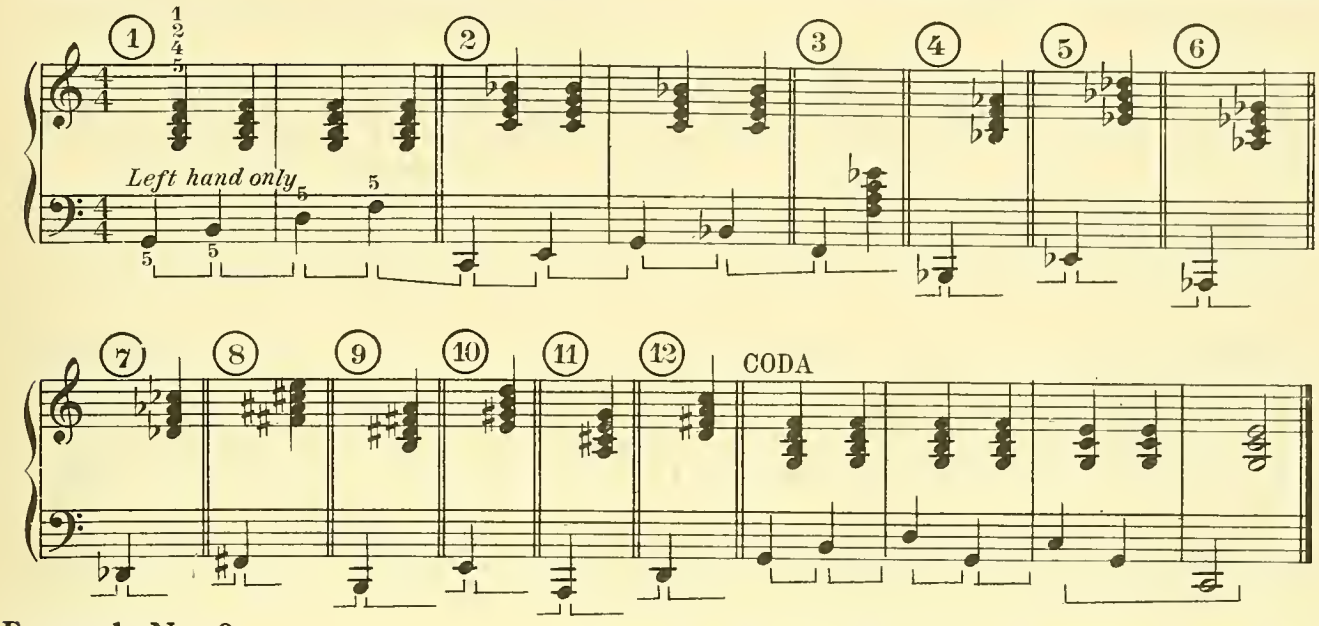
[Sup. Tech. II, No. 38]



THE DOMINANT SEVENTH CHORD
AND ITS INVERSIONS

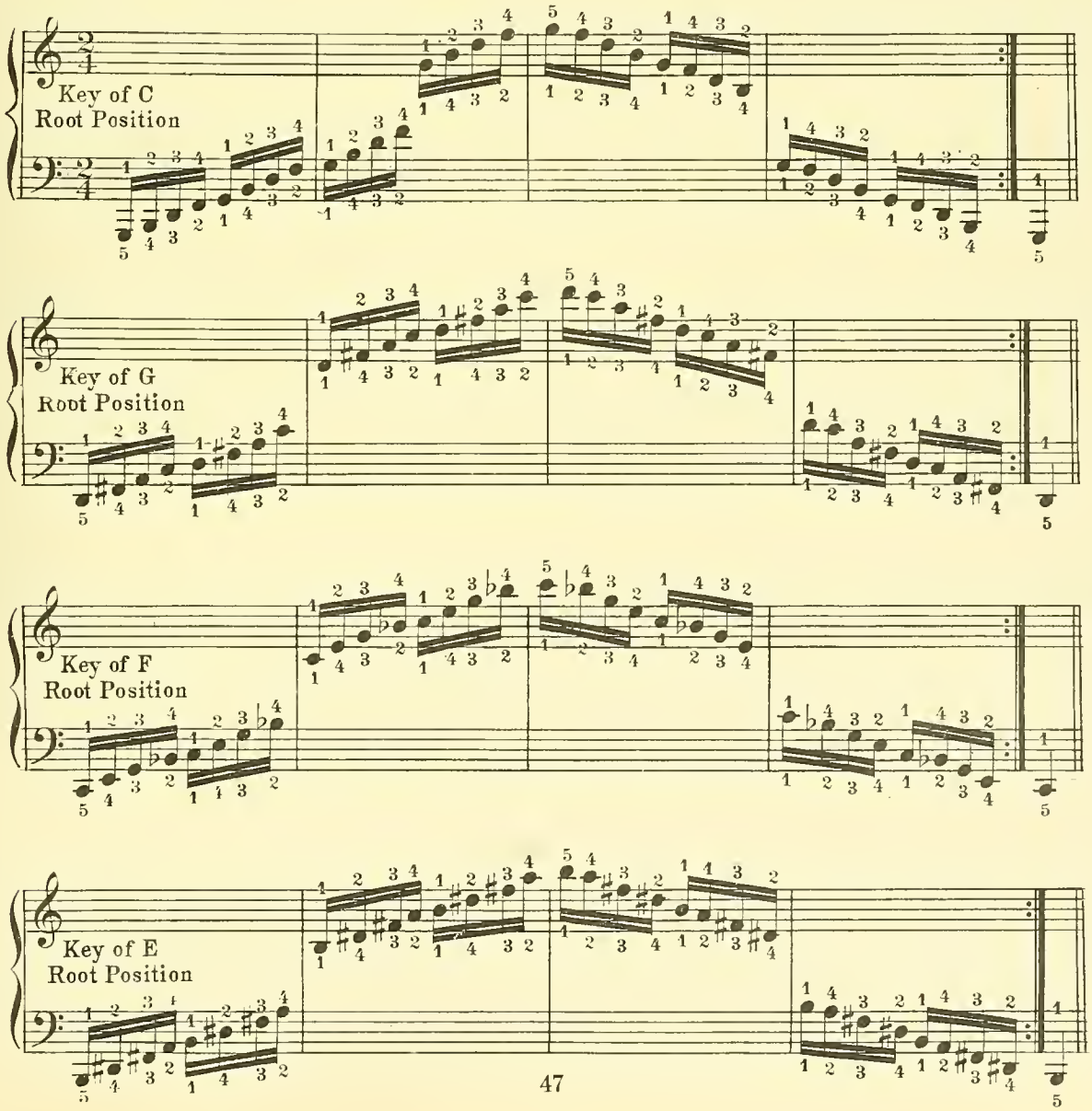
ROOT POSITION (First Position)				FIRST INVERSION (Second Position)				SECOND INVERSION (Third Position)				THIRD INVERSION (Fourth Position)			
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
G	B	D	F	B	D	F	**G**	D	F	**G**	B	F	**G**	B	D
5	4	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
C	E	G	B♭	E	G	B♭	**C**	G	B♭	**C**	E	B♭	**C**	E	G
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
F	A	C	E♭	A	C	E♭	**F**	C	E♭	**F**	A	E♭	**F**	A	C
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
B♭	D	F	A♭	D	F	A♭	**B♭**	F	A♭	**B♭**	D	A♭	**B♭**	D	F
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
E♭	G	B♭	D♭	G	B♭	D♭	**E♭**	B♭	D♭	**E♭**	G	D♭	**E♭**	G	B♭
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
A♭	C	E♭	G♭	C	E♭	G♭	**A♭**	E♭	G♭	**A♭**	C	G♭	**A♭**	C	E♭
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
C♯	E♯	G♯	B	E♯	G♯	B	**C♯**	G♯	B	**C♯**	E	B	C♯	**E♯**	G♯
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
F♯	A♯	C♯	E	A♯	C♯	E	**F♯**	C♯	E	**F♯**	A♯	E	**F♯**	A♯	C♯
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
B	D♯	F♯	A	D♯	F♯	A	**B**	F♯	A	**B**	D♯	A	**B**	D♯	F♯
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
E	G♯	B	D	G♯	B	D	**E**	B	D	**E**	G♯	D	**E**	G♯	B
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
A	C♯	E	G	C♯	E	G	**A**	E	G	**A**	C♯	G	**A**	C♯	E
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
D	F♯	A	C	F♯	A	C	**D**	A	C	**D**	F♯	C	**D**	F♯	A
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1

Example No. 7 **Dominant Seventh Chords with Basses, through twelve Keys**

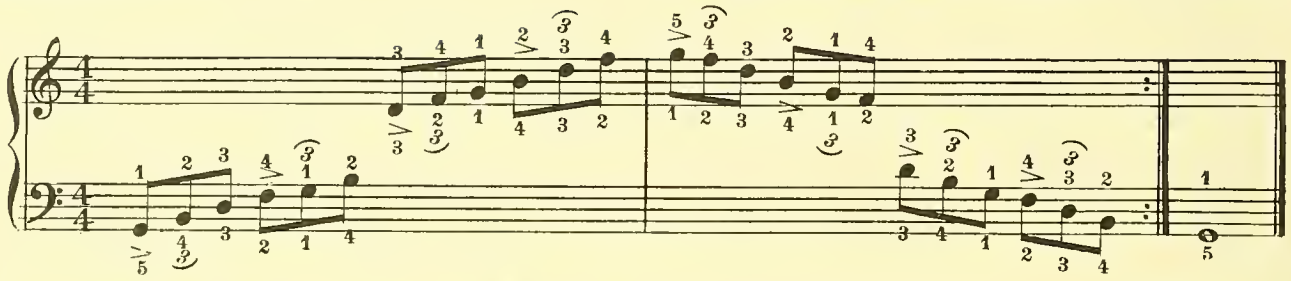


Example No. 8 **The Four Model Dominant Seventh *arpeggios***

[Sup. Tech. II, Nos. 8 to 11]

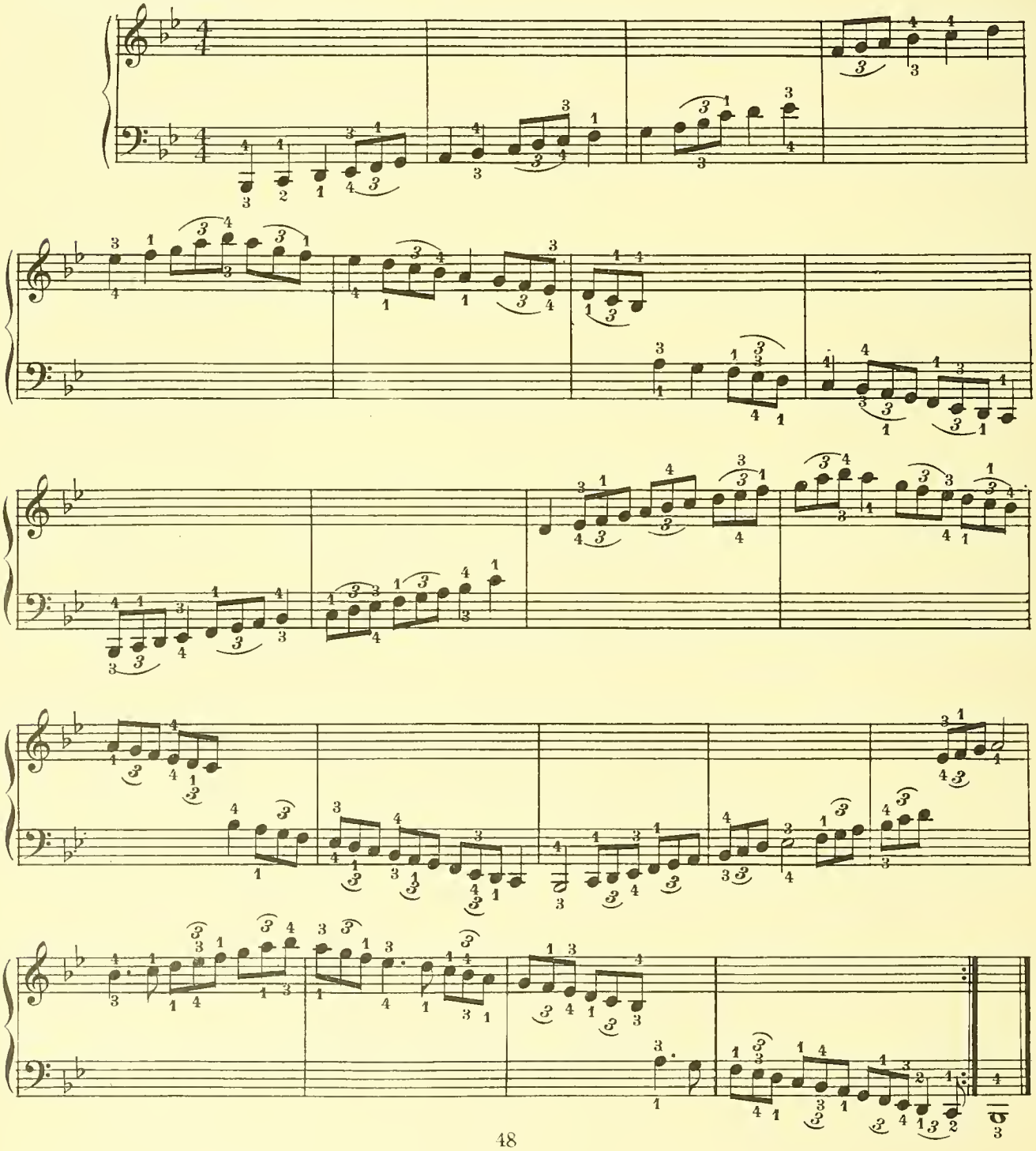


Example No. 9 **Dominant Seventh *arpeggio* in Triplets**

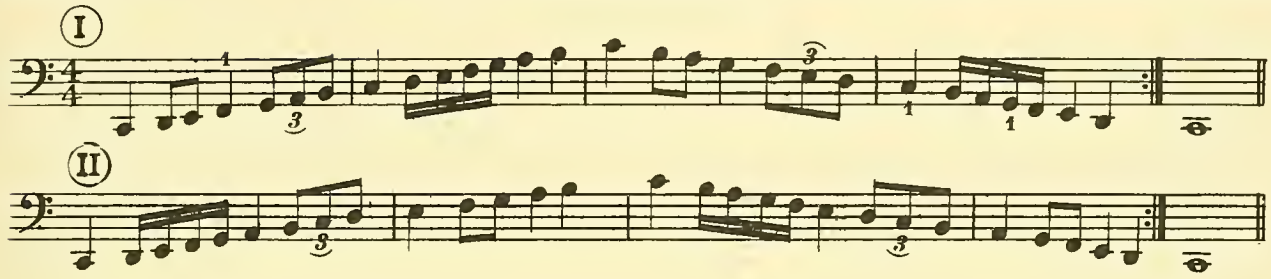


Example No. 10 **Model Five-octave Scale with Triplets: *B-flat major***

[Sup. Tech. II, No. 46]

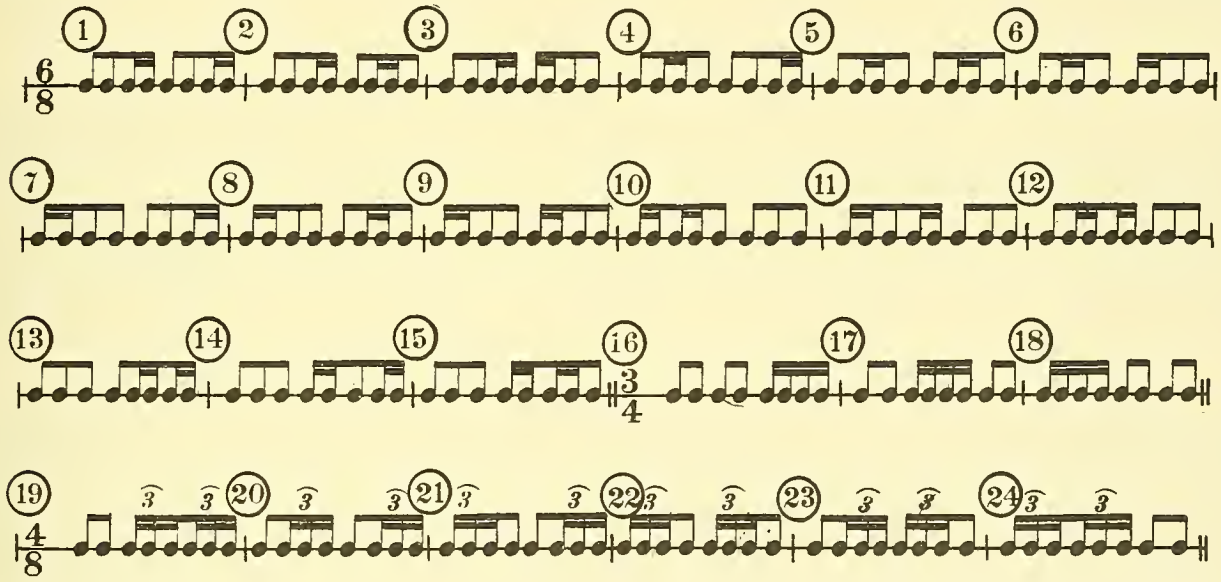


Example No. 11 **Model two-octave scale, with Irregular Rhythmic Groups**

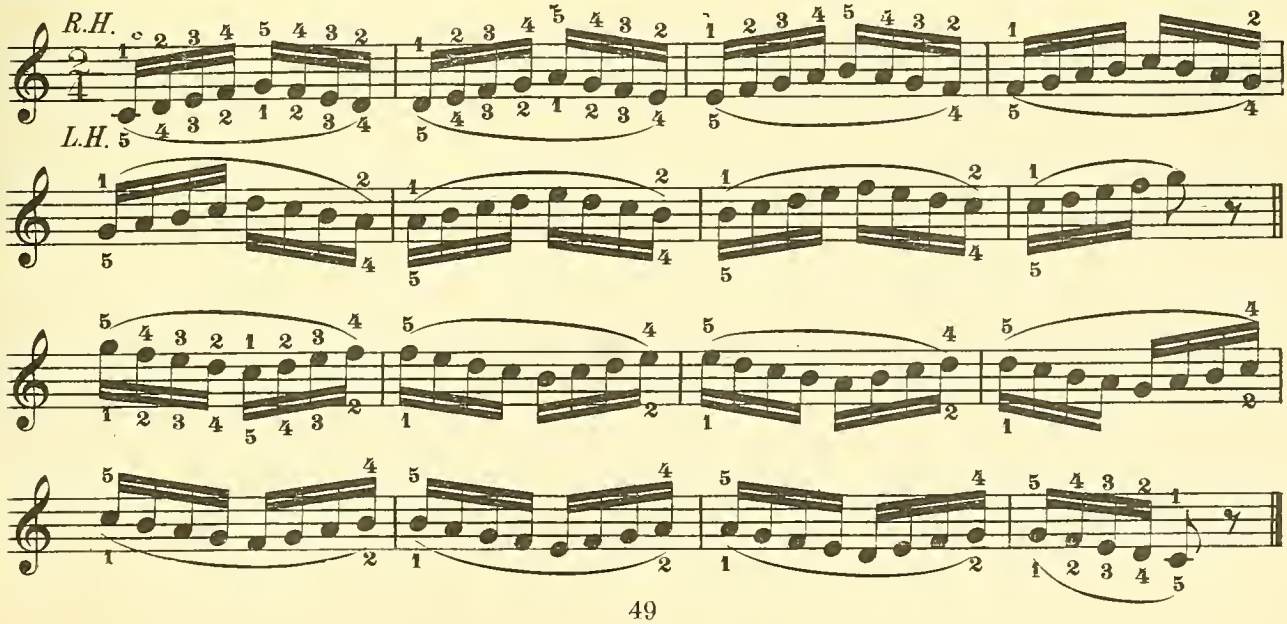


Example No. 12 **The *major* and *minor* Six-three Chords**

Example No. 13 **Twenty-Four Rhythmic Patterns for Groups of Eight Sounds**



Example No. 14 **Model for Five-note Sequences**

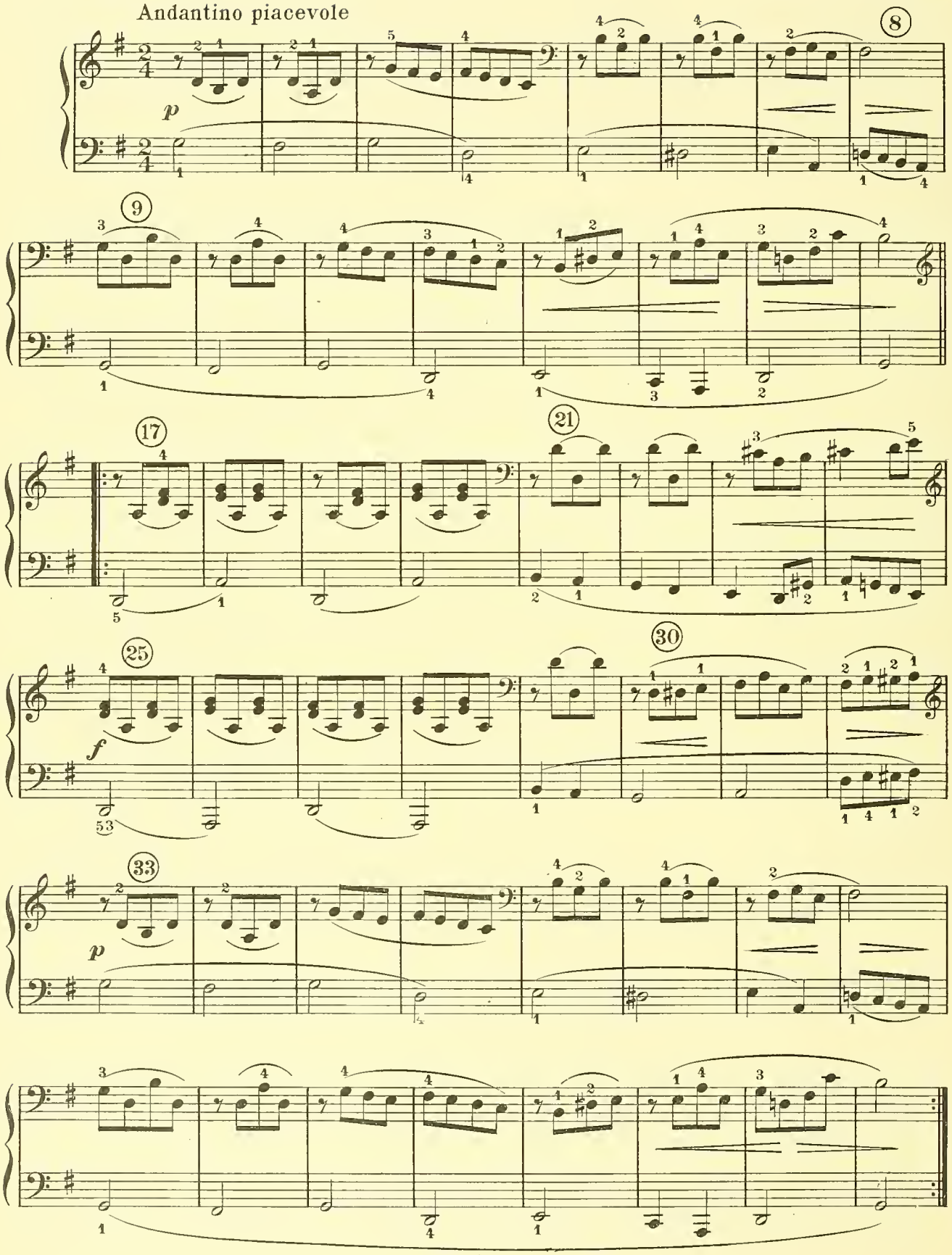


FOREVER

SECONDO

FRITZ SPINDLER

Andantino piacevole

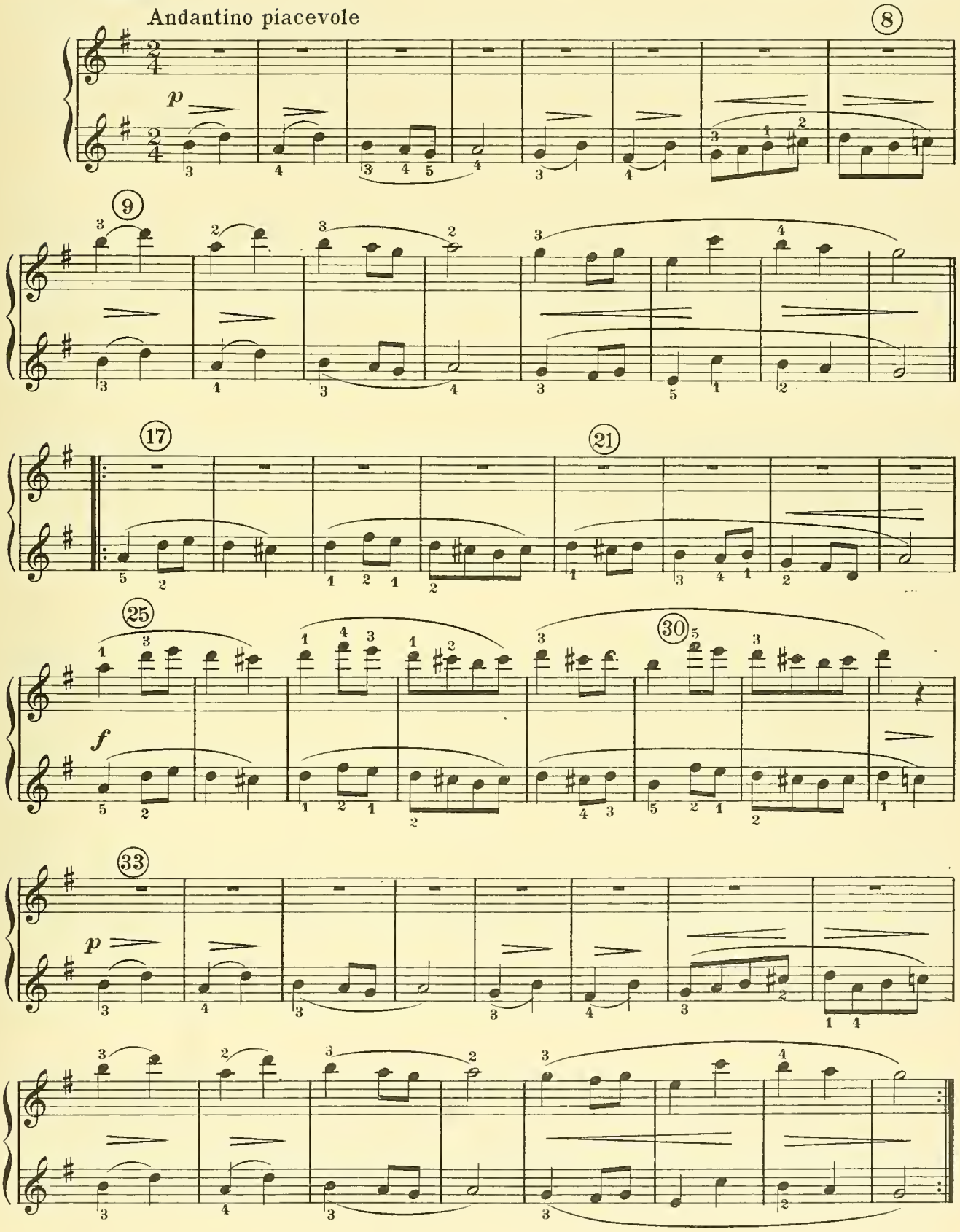


FOREVER

FRITZ SPINDLER

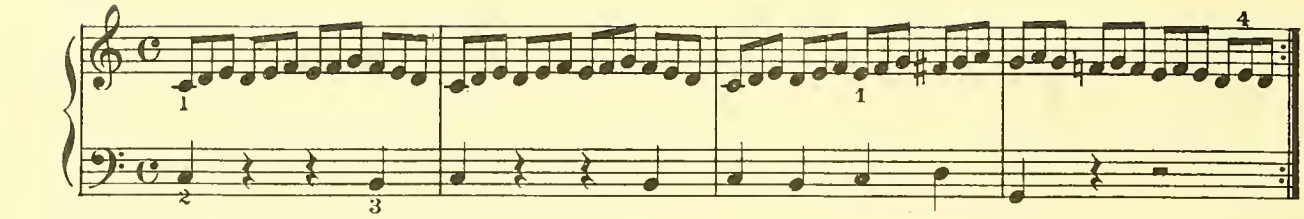
PRIMO

Andantino piacevole

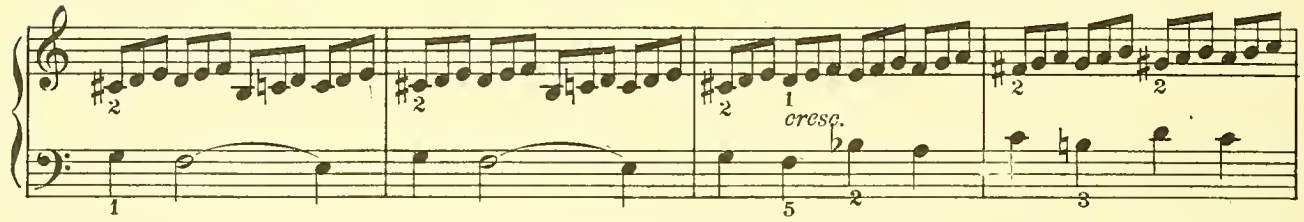


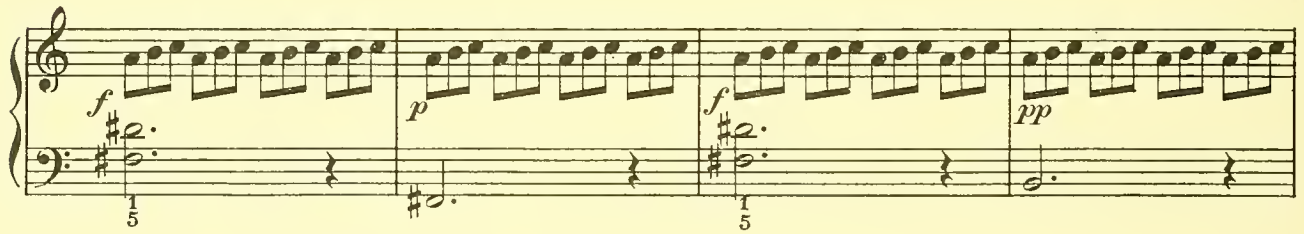
STUDY

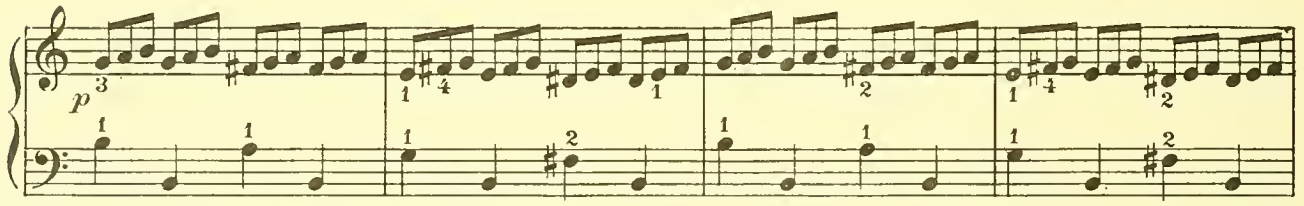
C. GURLITT
Op. 83, № 13.

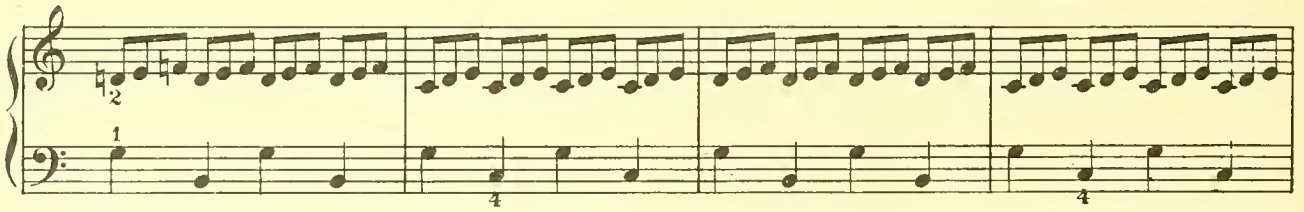


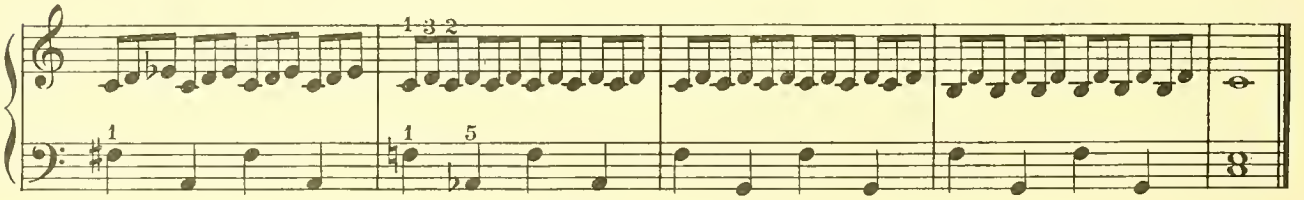
For right-hand dexterity in three-finger figures





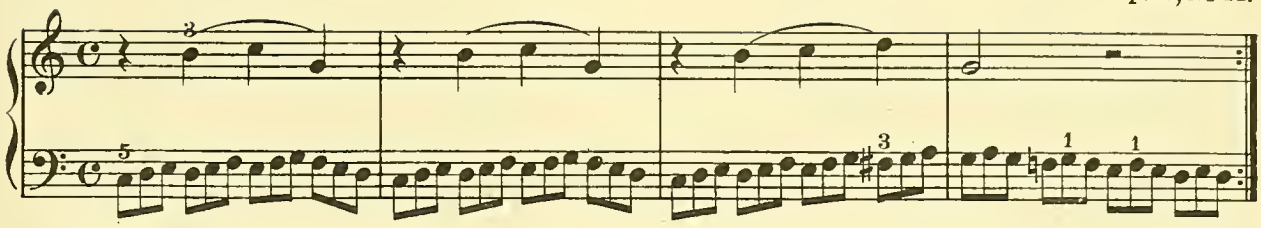




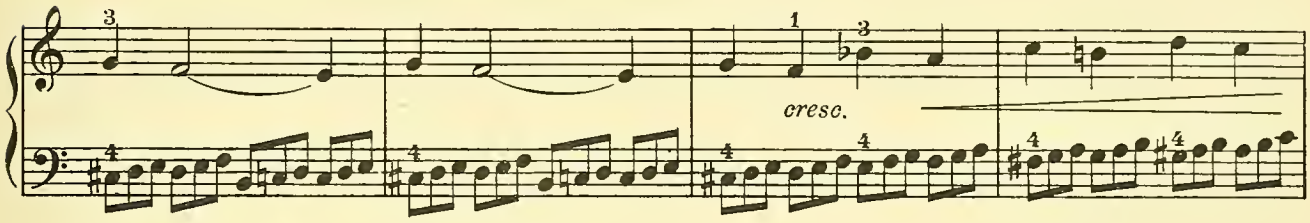


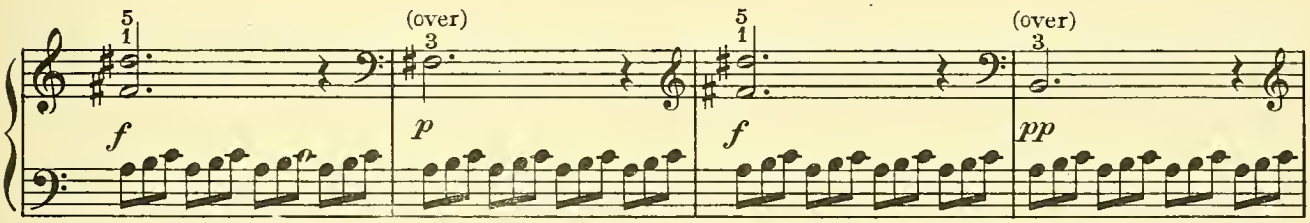
STUDY

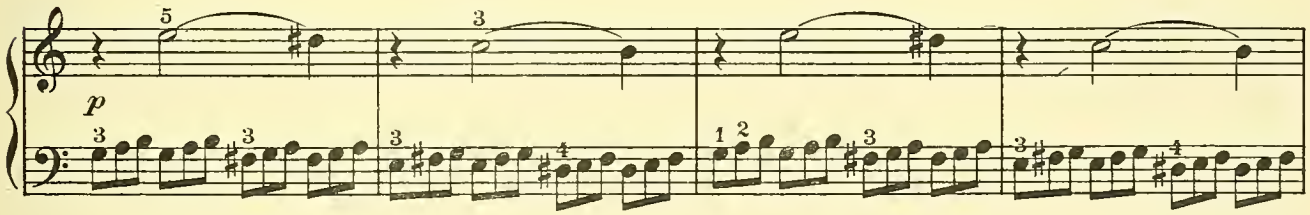
C. GURLITT
Op. 83, № 14.

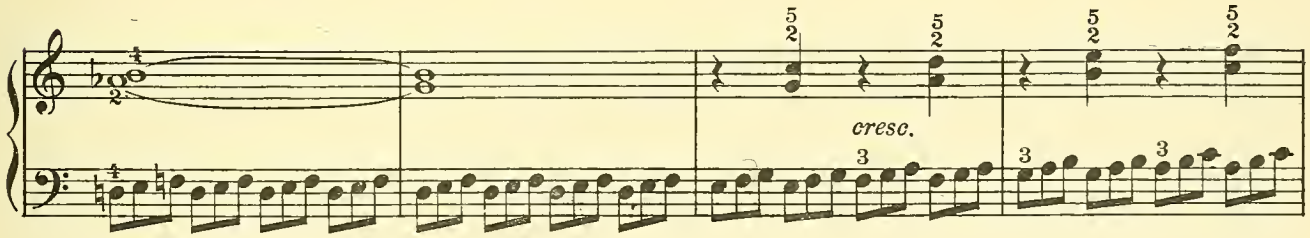


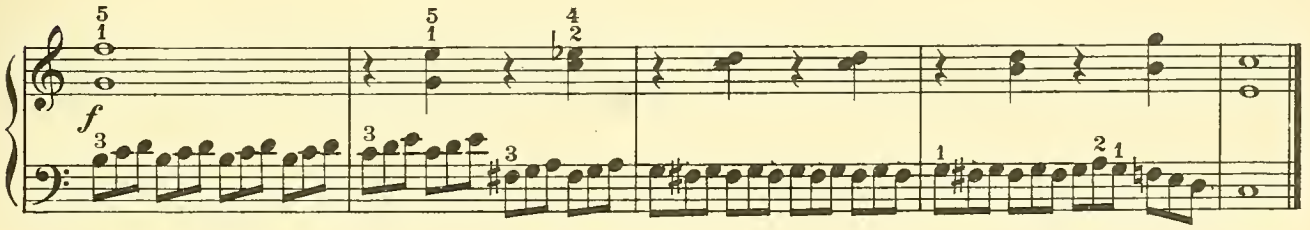
For left-hand dexterity in three-finger figures.











STUDY

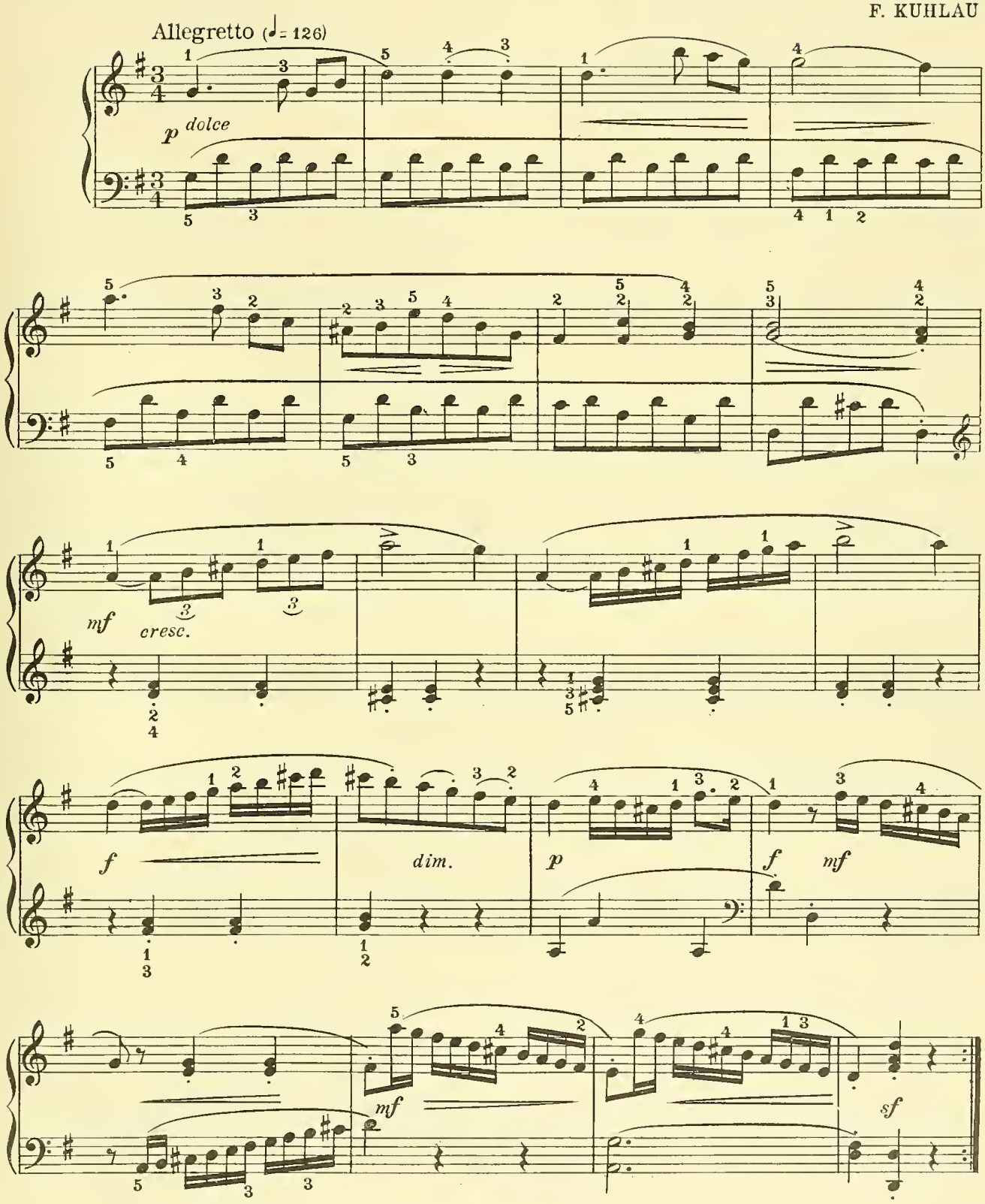
C. GURLITT
Op. 83, № 15.

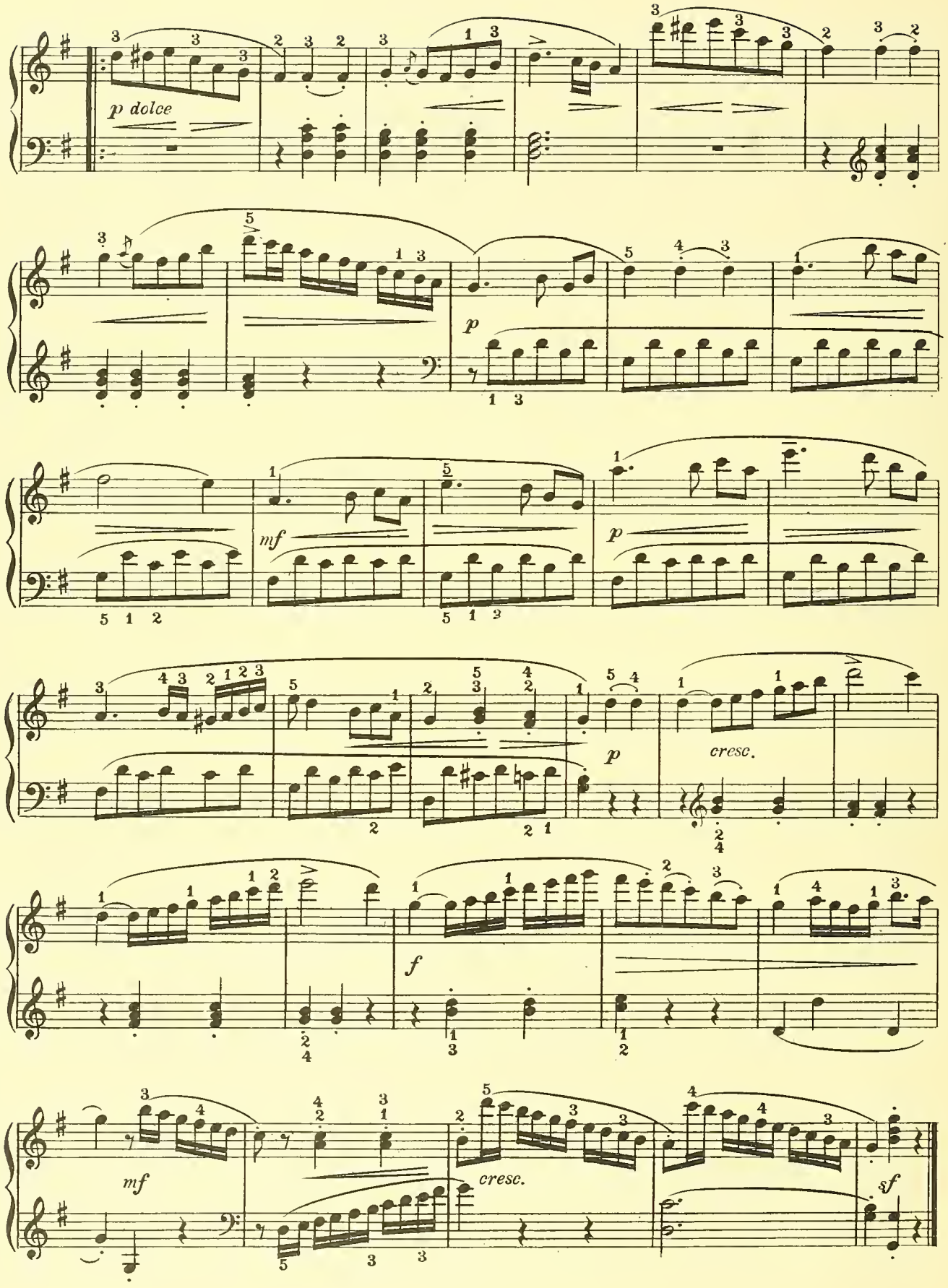
Allegro

For finger independence and velocity in broken chords for the right hand.

ALLEGRETTO

F. KUHLAU




p dolce
p
mf
p
p
cresc.
f
mf
cresc.
sf

GRADE 2, BOOK 3.

QUARTERLY EXAMINATION

[If more space is required write answer on separate sheet and identify by question number and letter.]

1. (a) What fingerings can you use in playing Sixths? (b) Which is the more satisfactory? (c) Why? (d) What are unusual but useful fingerings which require special stretching between the fingers?

2. (a) Give the usual fingerings for Thirds on the white keys. (b) What changes are made if black keys are introduced?

3. (a) What is meant by tremolo? (b) How is it played? (c) What is its use?

4. Why is there generally a change of fingers in rapid repetitions of the same key?

5. Write the Melodic *minor* Scale of *B-flat minor,* in sixteen-note length, using Pattern 14 of the Twenty-four Rhythmic Patterns for Groups of Eight Sounds.

6. (a) What do you understand by ensemble playing? (b) How many performers are required? (c) Mention several examples of ensemble music.

7. (a) What are requirements in ensemble playing? (b) What is its value to the student?

[OVER]

8. (a) How are piano duets played? (b) How is the music arranged? (c) Which player manages the pedal?

9. What are some of the troubles students have in playing piano duets?

10. (a) In playing a number of Sixths in succession with the same or changing fingers, as in A STRING TRIO, by *Frederic,* do you make the stroke from the wrist or with the fingers? (b) What is the value of passages such as those in the FLUTE DUET by *Gurlitt*?

11. (a) With which famous composer did Clementi play a musical contest? (b) What is the meaning of GRADUS AD PARNASSUM, and why did Clementi use that for a title to one of his works?

12. Write the principal subjects of the ALLEGRETTO, by *Kuhlau.*

13. (a) Name a famous pupil of Beethoven. (b) For what kind of compositions is he famous? (c) Name his most famous pupil.

14. (a) Name two opera composers of the first half of the nineteenth century who had the favor of the European public. (b) Which schools did they represent?

Student Date Examiner Percentage

NATIONAL ACADEMY OF MUSIC
NEW YORK